

THE **CONNOISSEVR** **XMAS NVMBER**
A MAGAZINE FOR
COLLECTORS
DECEMBER · 1911
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EDITED BY J.T.HERBERT BAILY. VOL.XXXI. N^o 124



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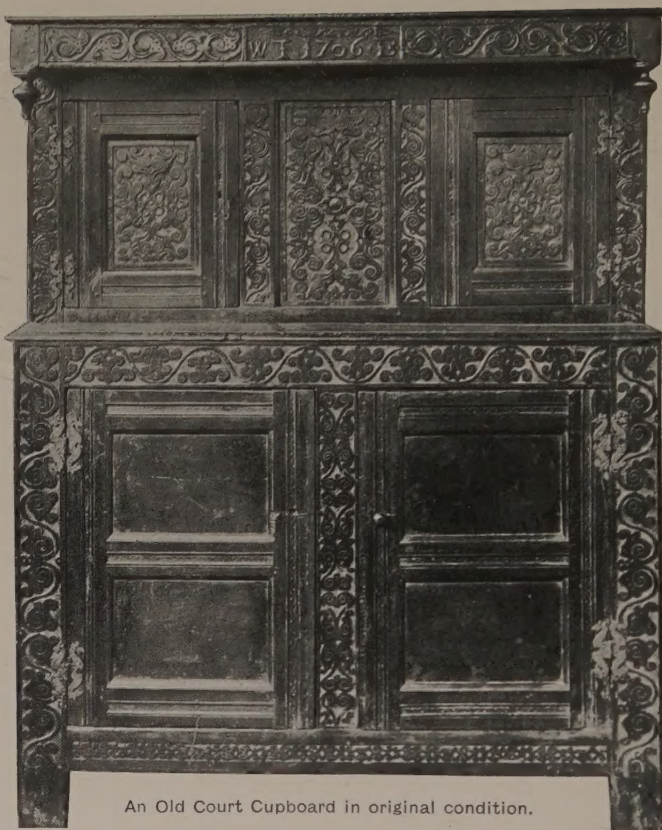
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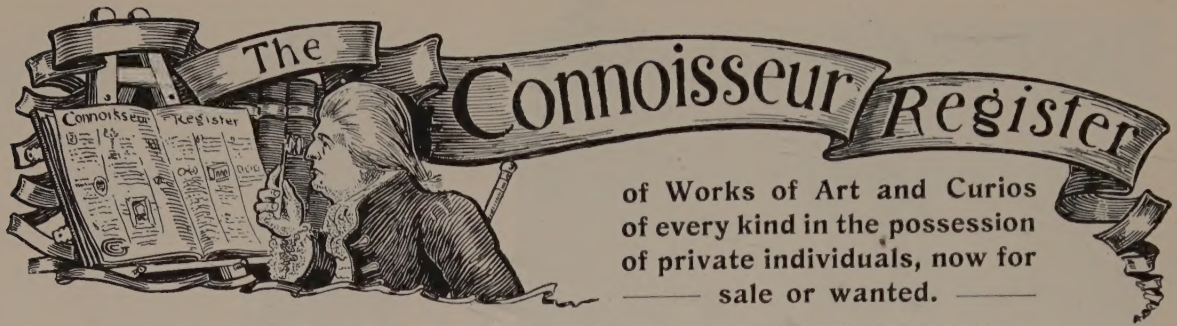
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When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. Buyers will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of bona-fide private collectors.

The charge is 2d. per word, which must be prepaid

and sent in by the 14th of every month; special terms for illustrated announcements from the Advertisement Manager, 95, Temple Chambers, Temple Avenue, E.C., to whom all advertisements should be addressed.

All replies must be inserted in a blank envelope with the Register Number on the right hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to the Connoisseur Magazine Register, 95, Temple Chambers, Temple Avenue, E.C.

No responsibility is taken by the proprietors of The Connoisseur Magazine with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

A Gentleman desires to purchase a few pieces of genuine Old English Furniture in original condition; also **some Old English Engravings.** Only the very finest specimens will be considered. [No. R4,844]

Wanted.—A private collector wants marked Spode, Swansea, Rockingham pieces, services. [No. R4,845]

Japanese Colour Prints.—Unique collection for sale. Bargains. [No. R4,846]

Wanted.—Arundel Society's Coloured Prints. Describe fully. State price. [No. R4,847]

Gentleman wants Old Spode Teapot, marked "Spode, 967"; also Spode pieces, marked "Spode, 1166"; also pieces or services with flowers painted on gold ground. [No. R4,848]

Wanted.—Full-rigged Models of Old Ships of the eighteenth and nineteenth centuries. Write, with photos and dimensions. [No. R4,849]

Wanted.—A Genuine Old Mirror, in good condition, large enough to cut to fit old frame, sight size, 29 in. by 17 in. [No. R4,850]

For Sale.—Fine Silver Punch Ladle, George II. Sixpence inset. 50s. [No. R4,851]

For Sale.—Two rare Staffordshire Statuettes, Cupids wearing shako, inscribed on base "A Conscript." Write: Six, THE CONNOISSEUR. [No. R4,852]

Genuine Empire Bedstead, with chased brass ornaments. £30. [No. R4,853]

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Quantity of Old Spanish Leather Hangings. [No. R4,856]

Old Carters' Brasses or Amulets.—Small collection for sale, cheap. [No. R4,857]

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For Sale.—Canton Enamel Sweetmeat Set, eighteenth century *famille-rose*. Perfect condition. Centre dish surrounded; eight others. Expert pronounces genuine. £12. [No. R4,859]

Black Wedgwood.—Pair Sphinxes for sale. Perfect. Photographs. [No. R4,860]

Wanted.—Engraved Portrait of James Hawkins Whitshed, Esq., Vice-Admiral. [No. R4,861]

"Connoisseur Magazine."—Nos. 47 to 123. Good condition. What offers? [No. R4,862]

Silk Persian Rug, 7 feet by 4 feet. £25. [No. R4,863]

Wanted.—Reproduction Doré's "Le tapis vert." [No. R4,864]

Lowestoft Cups and Saucers for sale. [No. R4,865]

Genuine Antique Rosewood Writing-Desk.—Brass plate in centre: John Mickleburgh. This desk was saved from the wreck of *The Lady Popham* on the Margate sands, November 1st, 1823. Five guineas. [No. R4,866]

Old "Glass" Pictures.—A small collection for sale. [No. R4,867]

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To Collectors of Mementos of

CHARLES DICKENS.

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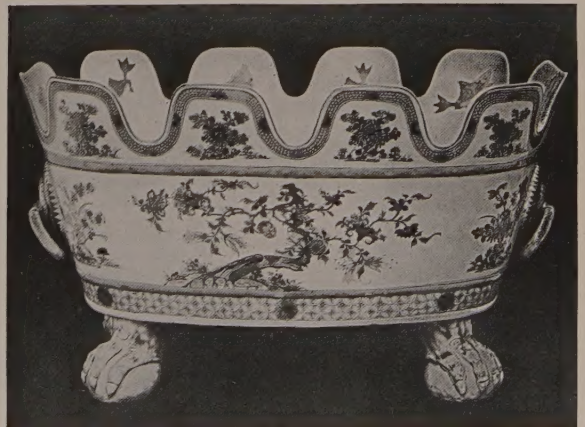
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(Edited by J. T. HERBERT BAILY).

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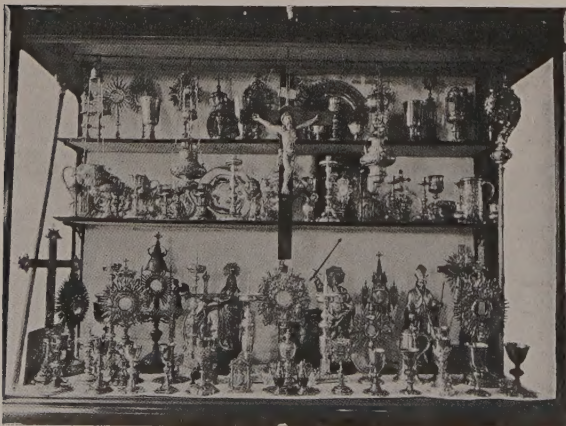
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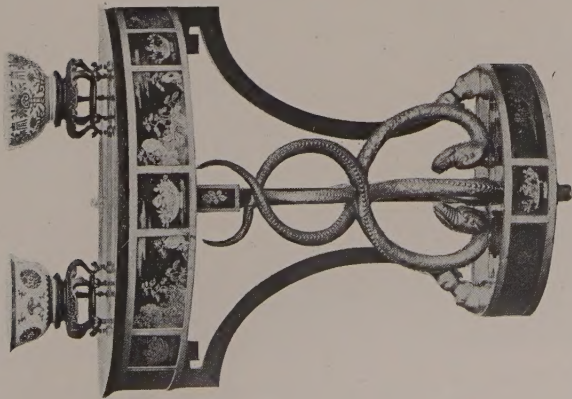
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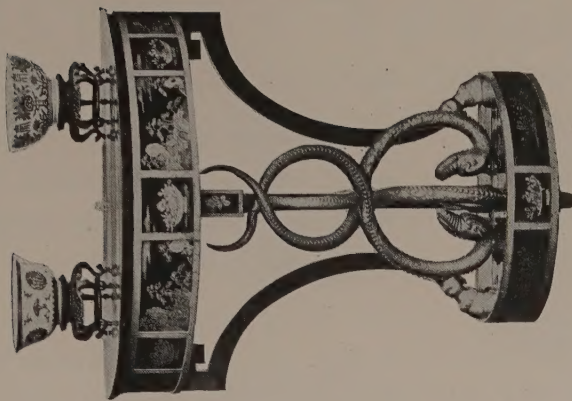
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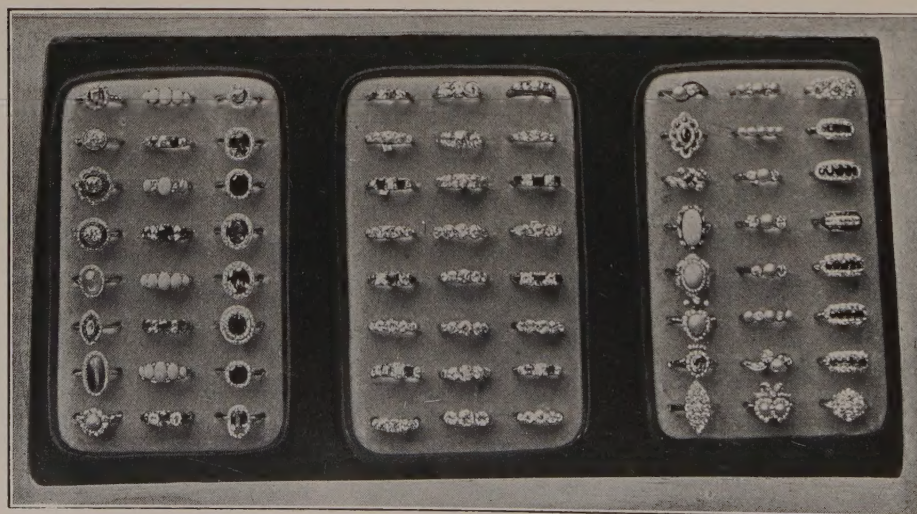
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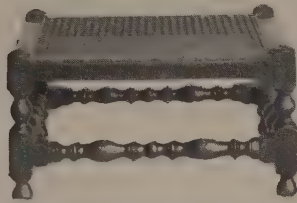
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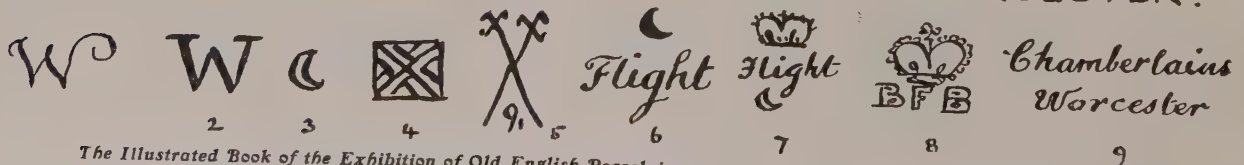
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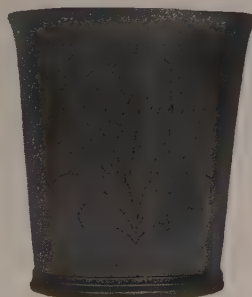
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PORRINGER AND COVER.
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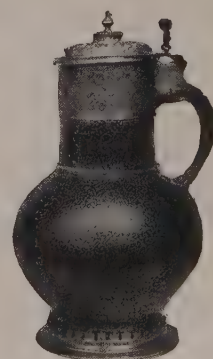
QUEEN ANNE
CUP AND COVER.
DATE 1702.



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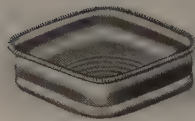
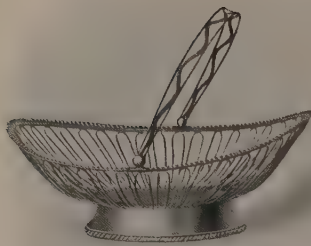
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The Connoisseur REGISTER *Continued from Page IV.*

Wanted.—Old Fob Seals. Approval and prices. [No. R4,868]

For Sale.—Two "Yard of Ale" Glasses. [No. R4,869]

Rare Old Sixfold Chinese Incised Lac Screen, 6 feet. £300. [No. R4,870]

Genuine Old Chippendale Bureau Bookcase, £32; Old Chippendale Settee, £13. [No. R4,871]

Antique Oak Dresser; Old Jacobean Refectory Table. [No. R4,872]

Lady wishes to sell Magnificent Genuine Old Pearl Necklace, £65. [No. R4,873]

Old Sheraton Sideboard; Set Old Chippendale Chairs; Old Chippendale Dining-Table. For sale. [No. R4,874]

Fine Old Hepplewhite Settee, 10 guineas. [No. R4,875]

Oil Painting, signed "Van Everdingen," date indistinct, 15 ins. by 19 ins. *Landscape with Cattle*. What offers? [No. R4,876]

Wanted.—A Pair of Antique Brass Fire-Dogs. [No. R4,877]

Wanted.—Old Fire Insurance Signs in lead, copper, iron. Any Company except "Sun." [No. R4,878]

Le Blond Prints.—Twelve for 13s. [No. R4,879]

Old Caricatures.—A small collection for sale *en bloc* or separately. [No. R4,880]

Toby Jug by Thomas Whieldon.—Guarantee. £15. [No. R4,881]

Pair of Charles II. Silver Spurs.—Splendid condition. [No. R4,882]

To Collectors.—Chippendale Writing Cabinet, as described in *Directory*. Believed unique. Original condition. [No. R4,883]

Unique Gold and Enamel Necklace.—Italian copy of Etruscan antique. £30. Offers. [No. R4,884]

For Sale.—Several Valuable Chinese Robes, obtained from the Summer Palace, Pekin, during the Boxer rising. Can be seen in Town. Particulars on application. [No. R4,885]

For Sale.—Antique Matchlock Gun, Damascus barrel (rifled), richly inlaid with gold, an elephant driver, &c. Bought in 1853 at Lieut. Waghorn's sale. Stated to be presents to him from Mehemet Ali Pashi, of Egypt. Inspection invited. [No. R4,886]

Wanted.—"Connoisseur Magazine," Vol. VI. to date. State price. [No. R4,887]

For Sale.—Full-size Engraving, *Right Hon. Sir George Grey, Bart., G.C.B.*, by S. W. Reynolds, after A. Grant, A.R.A. Offers to [No. R4,888]

Leather Prayer-book Case, Bronze Medal National Competition, 21s. [No. R4,889]

Old Needlework, satin embroidered, framed, 15s. [No. R4,890]

Four Figures, Genuine Bow, *The Seasons*, 7 in. high. [No. R4,891]

Genuine Old Carved Tudor Dinner Waggon.—Very scarce. [No. R4,892]

Early Jacobean Iron Fireback.—Royal Arms; inscriptions dated 1618. Rare. £15. [No. R4,893]

Continued on Page XLII.

The Connoisseur

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A reproduction of the above in colour will be forwarded post free upon written application to
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Envelopes should be marked Henry IV.'s Room.



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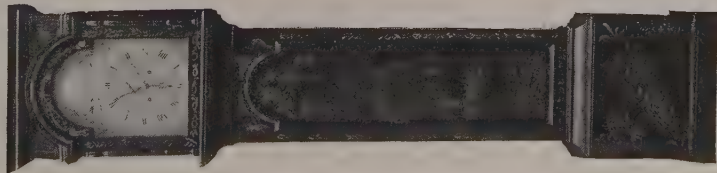
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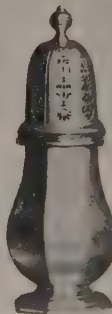
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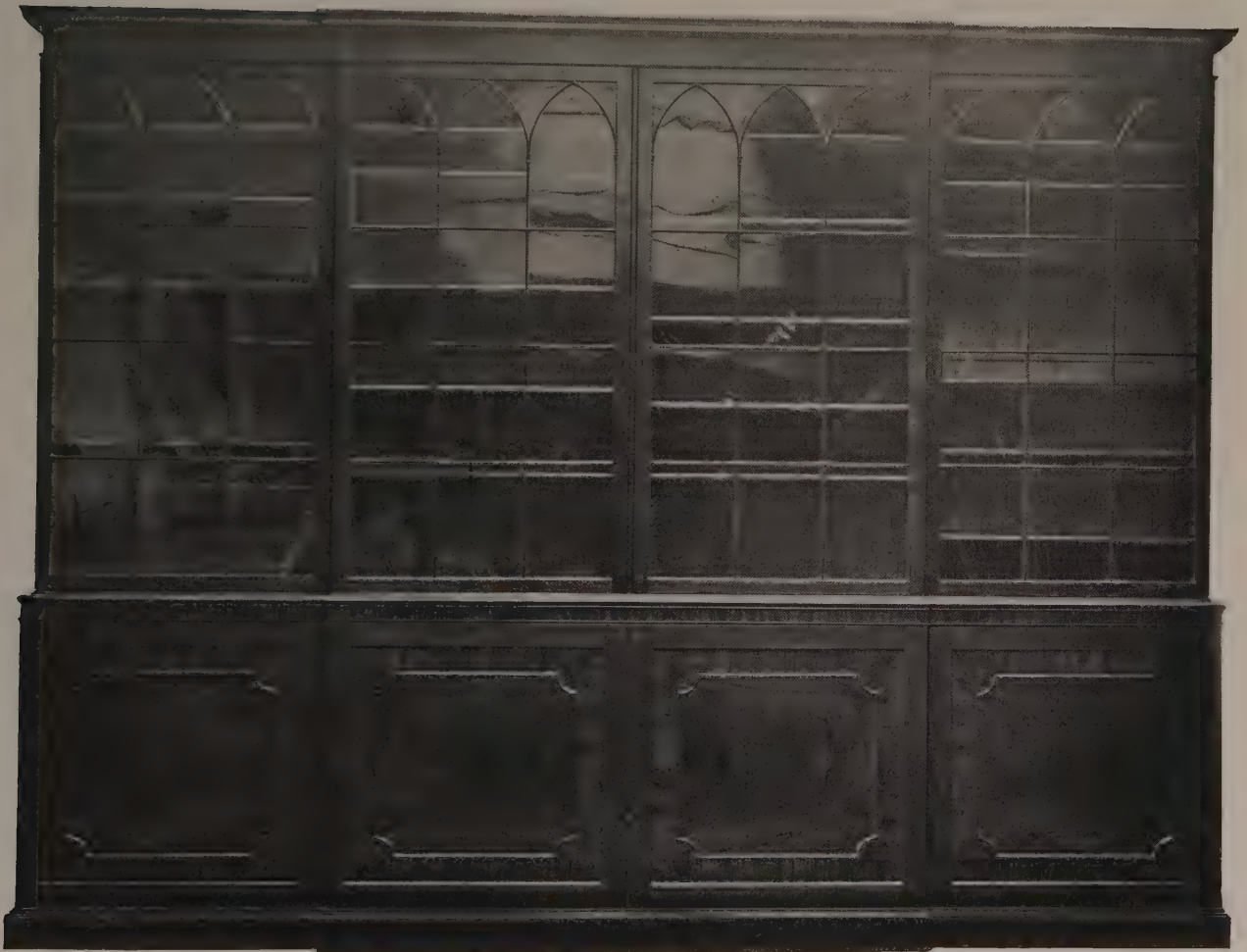
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The Connoisseur

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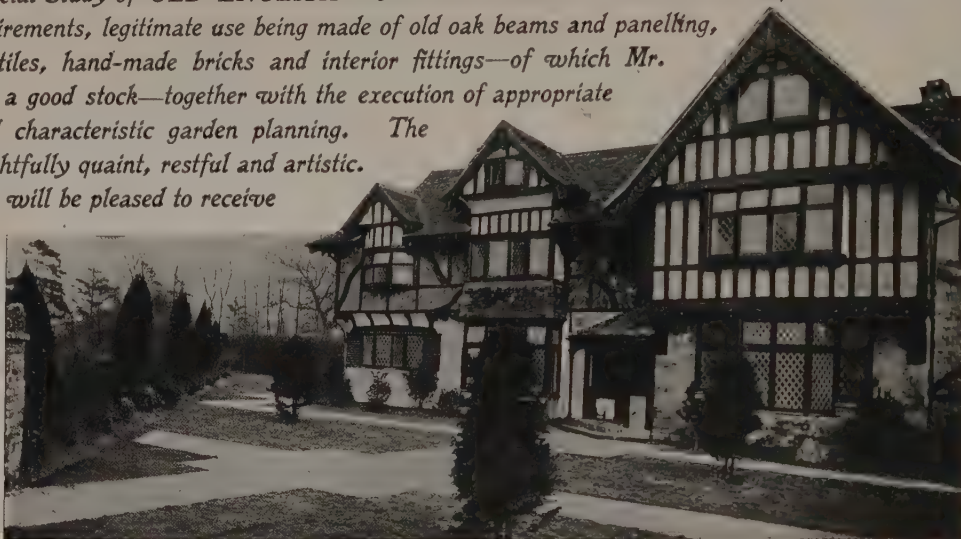
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A varied Collection of Porcelain Birds, Figures, Animals, etc., etc.

Also on **WEDNESDAY, DECEMBER 13th**, at 1.30 p.m.

A large assortment of Japanese Bronzes, Animals, Figures, Vases, Khoros, Fine Art Metal Vases, Cabinets, etc.; fine Antique Prints; a large selection of Fine Carved Ivory Figures, Tusks, Boxes, etc.; Satsuma, Imari, and other Porcelain and Inlaid Carved Wood Furniture, Embroidered and Inlaid Lacquer Screens, etc.; Tortoiseshell Combs and Jewel Boxes; Antimony Ware; and an assortment of Chinese and Japanese Silk Embroideries, Drawn Linen and Piece Goods.

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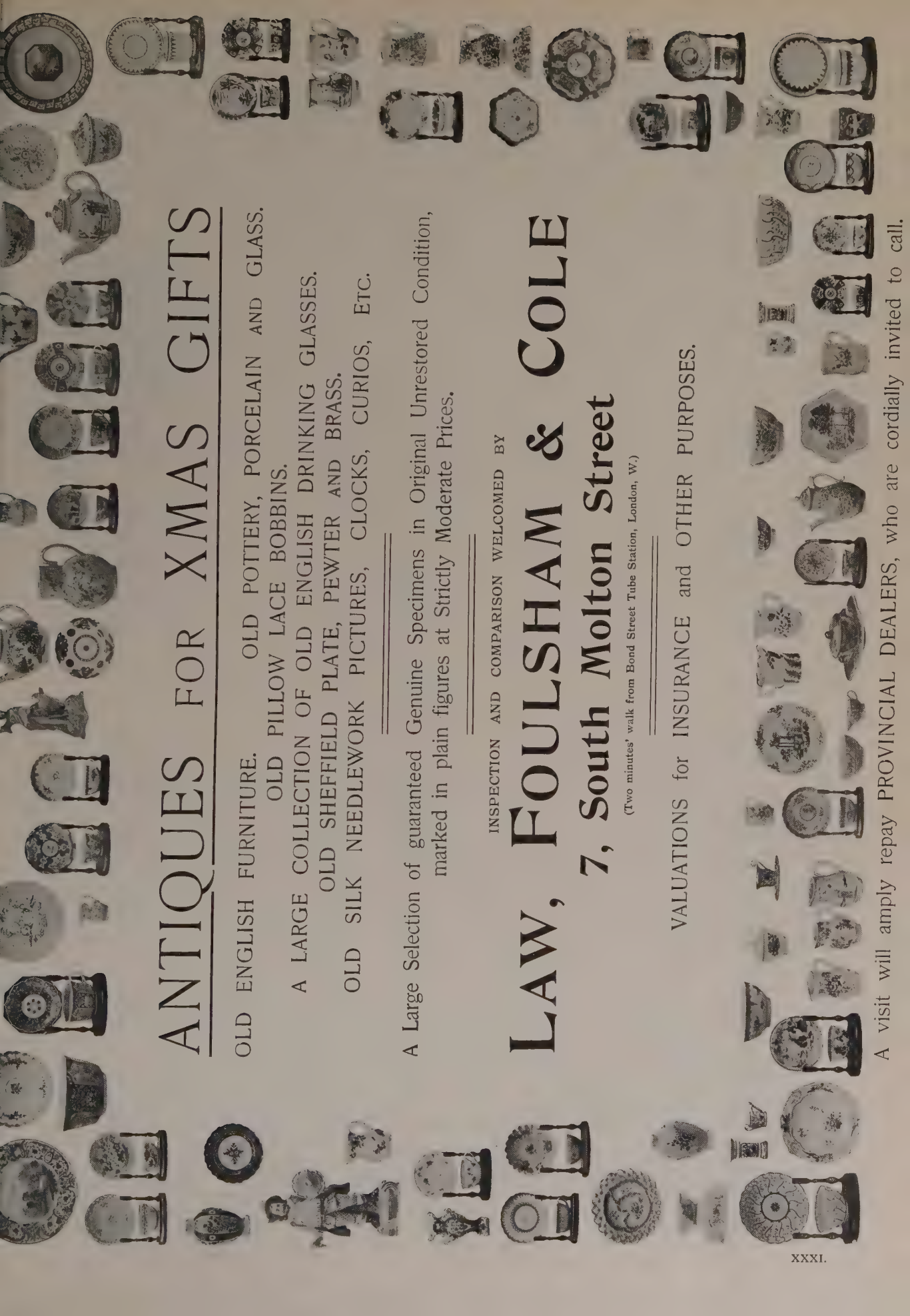
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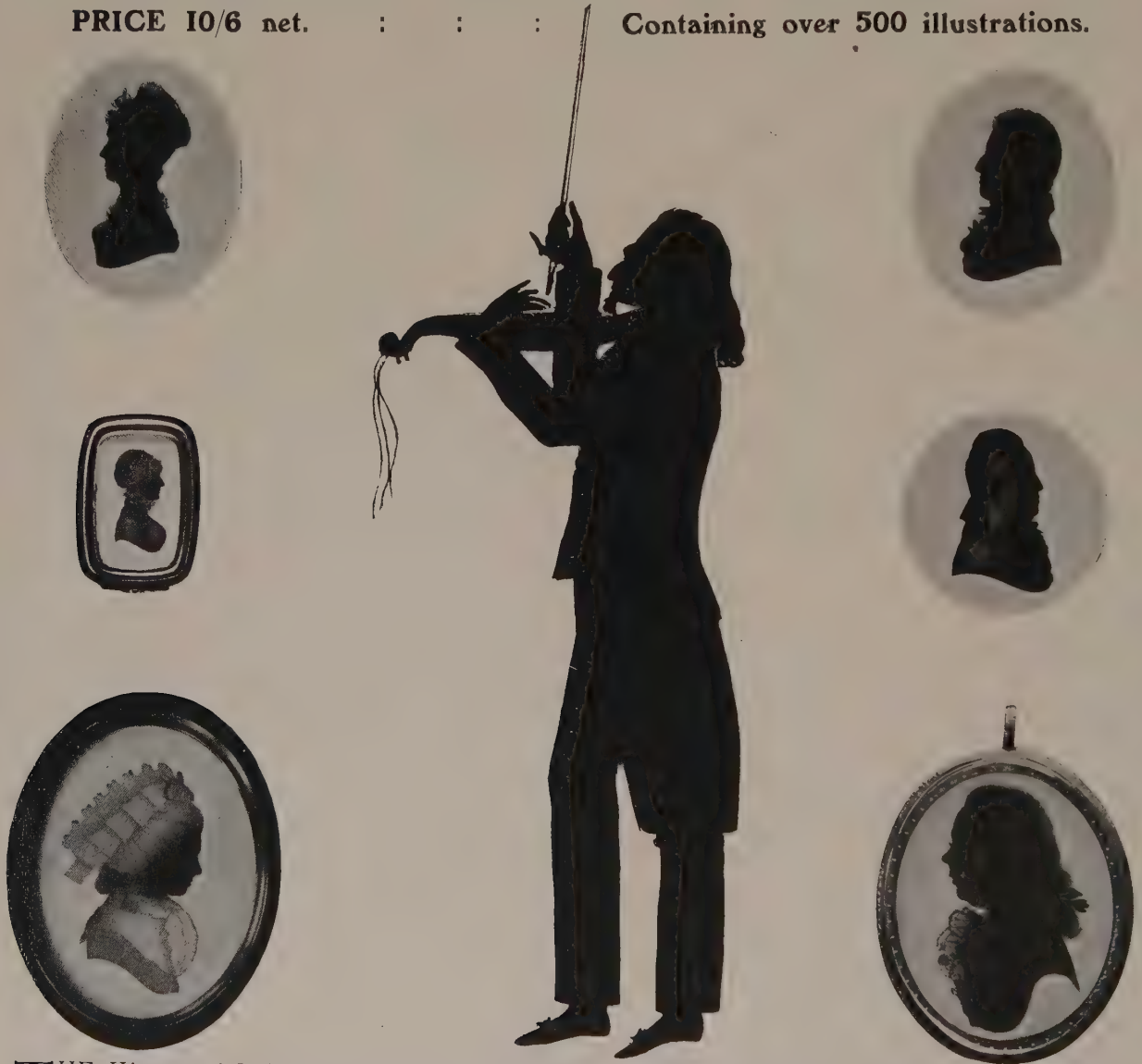
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INSPECTION INVITED

Presentation Plate to Annual Subscribers

Annual Subscribers to "The Connoisseur Magazine" for twelve months from September, 1911, and those forwarding twelve coupons (see below), will receive as a Presentation Plate a Photogravure Reproduction of

Mrs. Hallett, by Thomas Gainsborough, R.A.



MRS. HALLETT,
BY THOMAS GAINSBOROUGH.

*From a photograph by
Braun, Clement & Cie.*

The annual subscription is 12/-, and the Magazine can be obtained from All **Book-sellers** and **Newsagents**; or direct from the Publishers, "The Connoisseur," 1, Temple Chambers, Temple Avenue, E.C., at the following rates including postage: For the United Kingdom 16/-; Canada 14/-; all other countries 17/-

To obtain the "Presentation Plate" the Bookseller's Receipt must be forwarded to the Subscription Department, 95, Temple Chambers, E.C., with the full name and address of the Subscriber, when the Plate will be sent, but in order to give those Subscribers who do not prepay for their copies of the Magazine an opportunity of securing the Plate, a coupon will be included in every number of "The Connoisseur" for twelve months, commencing August, 1911. On receipt of twelve of these coupons the Plate will be sent. :: Those buying Volumes of "The Connoisseur" will also receive the plate.

The Editor has decided to substitute this plate from the famous masterpiece by the same artist—Mrs. Hallett—in lieu of the one previously
— announced. —

The plates will be ready early in December, and Booksellers' receipts can now be forwarded.

In exchange for twelve coupons, one of which is appearing in each of the twelve monthly issues of "The Connoisseur," commencing August, 1911, a copy of the above important Presentation Plate will be sent post free to any address within the Postal Union.

December, 1911.—No. cxxiv.

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once a beautiful half-timbered house, evidently built in the late fourteenth century. It has lately been used as farm dwellings, and was to be torn down to make room for modern villas, when it was discovered.

Mr. Narramore has had all this beautiful wooden-pinned oak timbering numbered, and is having it taken down with scrupulous care. The floors, windows, and doors can all be preserved, with the magnificent inglenook fireplaces and mantelpieces. It is proposed to dispose of this entire beautiful old English hall to some art-lover, who will be able to reconstruct it just as originally built.

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Front View of the Fine Oak Timbers.



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The Connoisseur REGISTER

Continued from
Page XII.

- Pair Genuine Tudor Brass Stirrup Shoes, £15. [No. R4,894]
Two fine Etchings by L. Ruet, from Paintings by Meissonier.—Plates destroyed. *Le Général Desaix* and *Les deux Amis*. Ten guineas the pair, or near offer. [No. R4,895]
Mezzotints.—Correggio's *Agony in the Garden*, Cousins, 1836. Sebastian del Piombo's *Raphael and Fornarina*, S. W. Reynolds, 1826. Offers. [No. R4,896]
Fine Old Master.—“*Rape of Proserpine*.” Bargain, £10. Fine Jacobean Dresser, £7. [No. R4,897]
Very fine Old Oak Room.—Tudor Mirror; Joseph Manton Gun. [No. R4,898]
For Sale.—Several Paintings by Old Masters, including the following: Schaleken, Van Eckhout, Bakhuizen, Pieter Potter, Willem Heda, Henry Dawson. Offers invited. [No. R4,899]
Old Oak Panelling (about 1,000 feet), and very fine Carved Elizabethan Mantelpiece, as fixed in original positions. [No. R4,900]
Few Old Constables' Staves for sale. [No. R4,901]
Old China.—Marked pieces for sale. [No. R4,902]
Coalbrookdale Vase, 13 ins. high. Photo. What offers? [No. R4,903]
Rembrandt Landscape, 10 ins. by 7½ ins.—For sale privately. No dealers. [No. R4,904]
Snuff-Boxes.—Rare curios. For sale. [No. R4,905]
Antique Firearms, Weapons, Armour.—For sale. [No. R4,906]
For Sale.—Nelson Portrait from Life, in wax, by Miss Andras, R.A. [No. R4,907]
Old Staves, Maces, Tipstuffs.—For sale. [No. R4,907a]
Wanted.—Choice Old China, Toby Jugs, Figures, Dated Pottery, and Colour-Prints. [No. R4,908]

- Beautiful Rockingham Figure, “*Pickwick*.”—25s. [No. R4,909]
For Sale.—Oil Pictures. Fine Early Moonlight Painting by John Buxton Knight. [No. R4,910]
For Sale.—Rare pieces Lowestoft, Chelsea and Worcester China. [No. R4,911]
For Sale.—ORIGINAL WORKS. Etchings by Schöngauer, Leyden, Dürer, Rembrandt, Mercury, Meissonier, Gaujean, etc. Proof Engravings by S. Cousins, Turner, Landseer, Bonheur's *Horse Fair*, Haward, Watson, etc. Paintings and Drawings by Lee, R.A., J. M. W. Turner, R. Wilson, Prout, Cox, Stanfield, Ruskin, Herring, Alken, Stubbs, Sartorius, Hondecoeter, Morland, Parmegiano, etc. Rare Proofs by Morghen, Toschi, Garavaglia, Felsing, Mandel, Gruner, Claessens, Lefèvre, etc. “*Arundels*.” [No. R4,912]
For Sale.—Signed Artist's Proof, *Defence of Rorke's Drift*, painted by A. de Neuville, engraved by Flameng. Originally published at £10 10s. Fine state. Offers to [No. R4,913]
Genuine Sheraton Card-Table.—22s., or nearest offer. [No. R4,914]
Wanted.—A few fine old cut thick Rose Diamonds, set or unset. Particulars, size, price. [No. R4,915]
For Sale.—Genuine Queen Anne Escritoire. To be seen in London. What offers? [No. R4,916]

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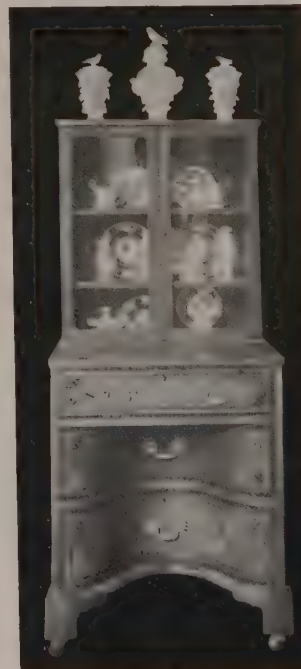
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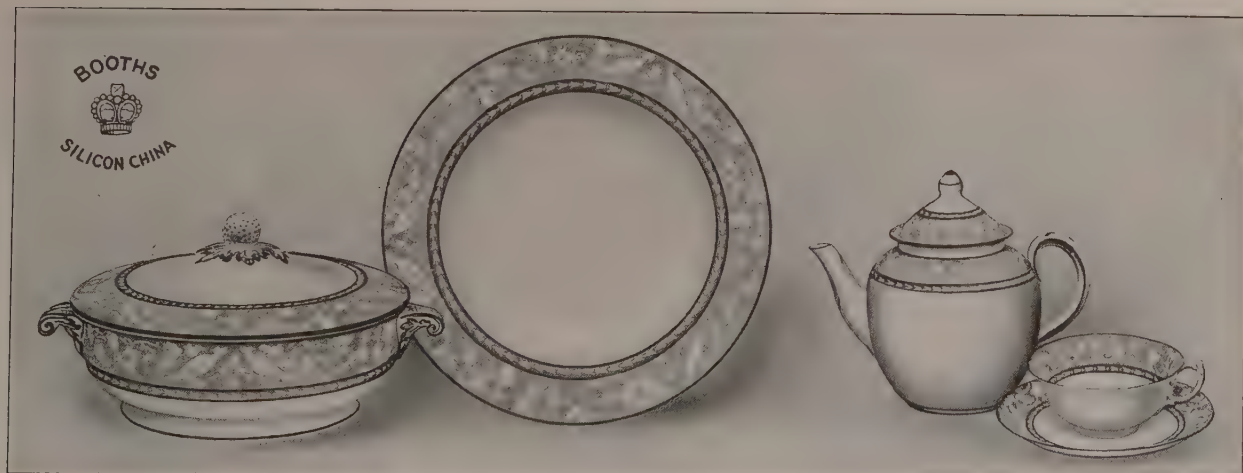
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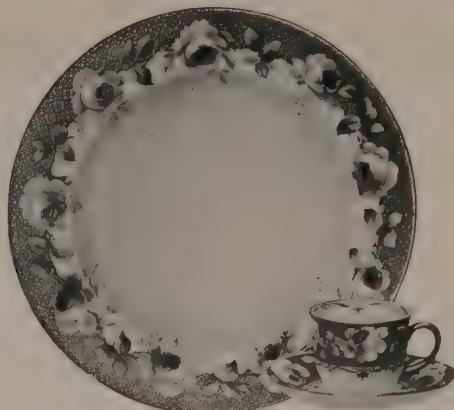


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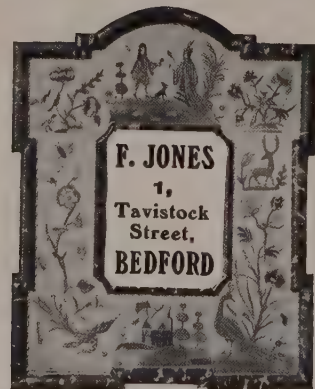
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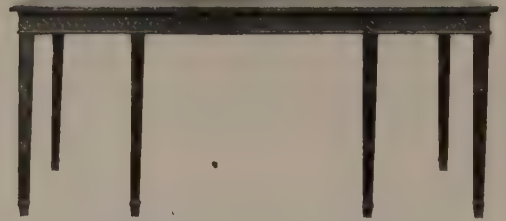


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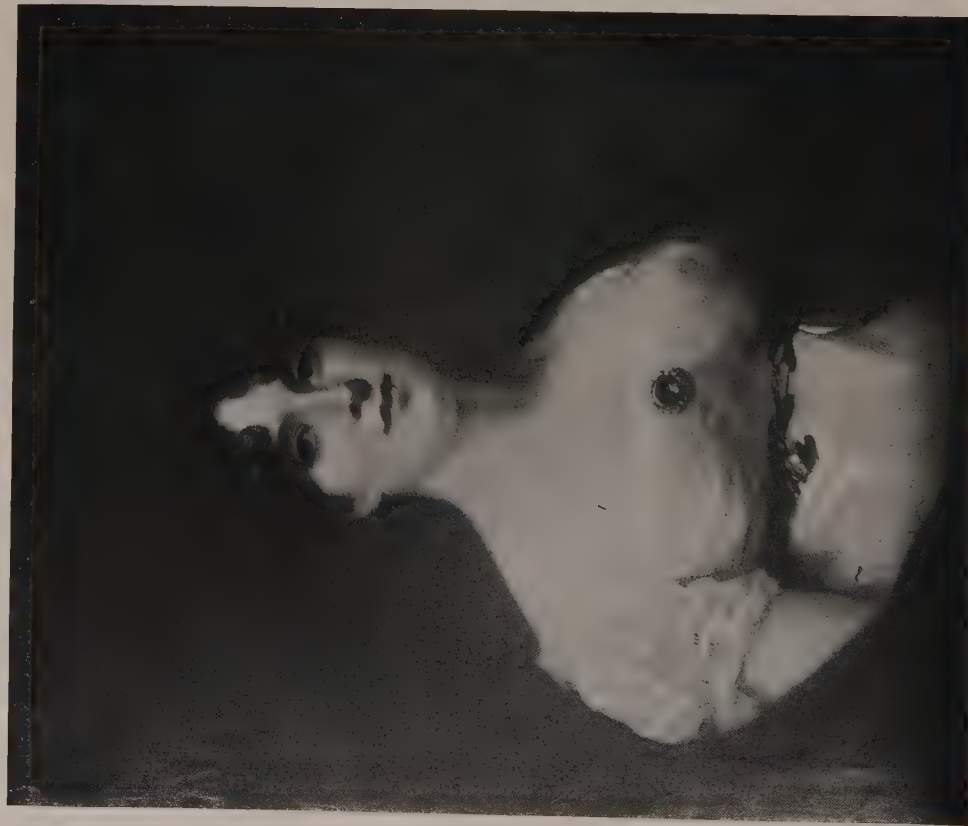
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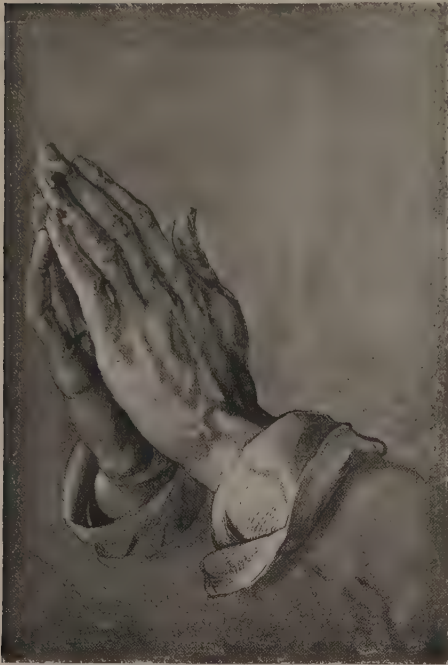
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BETWEEN the years 925 and 940 the Saxon King Athelstane in his piety set himself the task of providing for the maintenance of the Cathedral Church of St. Paul. Thus we are told, "Then did King Athelstane very amply endow it with divers fair lordships." These "lordships" at first numbered fourteen, and they included that of Berne in Surrey. The Saxon word *berne* signified a barn, and it is quite possible that the manor, which in later times became known as Barn Elms, derived its name from a great tithe-barn.

In the *Doomsday Book of St. Paul's* we find many interesting allusions to this lordship or manor. We are told "the Canons of St. Paul's held Berne"; that in the days of Edward the Confessor it was valued at £6; also that it was "assessed at eight hides,

which were included in the Estate with the Archbishop's Manor of Mortlake." The property consisted of "six carucates* of arable land. Two carucates are in demesne, and there are nine villeins and four bordars

with three carucates; and twenty acres of meadows." In the time of William the Conqueror it was valued at £7, and in 1290 it was taxed at £12.

The reference in the *Doomsday Book* to the Archbishop is interesting, for although during 980 years the manor has been almost continuously in the undisputed possession of the Canons of St. Paul's, many of the documents appertaining to it would seem to be in the keeping of the Dean and Chapter of Canterbury.

In 1256 Berne was leased to



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* A carucate was as much land as a team could plough in a season.

Robert de Barton, who was Precentor at St. Paul's, the lease being granted for life subject to the annual payment of "three rents in bread and beer," dues to the bakehouse and beerhouse, and forty shillings yearly to the Chapter of St. Paul's.

Amongst the records in the Tower are some documents relating to Barnes. One of these is a mandate of Edward II., forbidding the manor of Berne, which had been given by his ancestors for the support of the Canons of St. Paul's, to be converted to any other use. There are deeds also relating to certain privileges granted by Edward II. and Henry IV. to the holders of the manor.

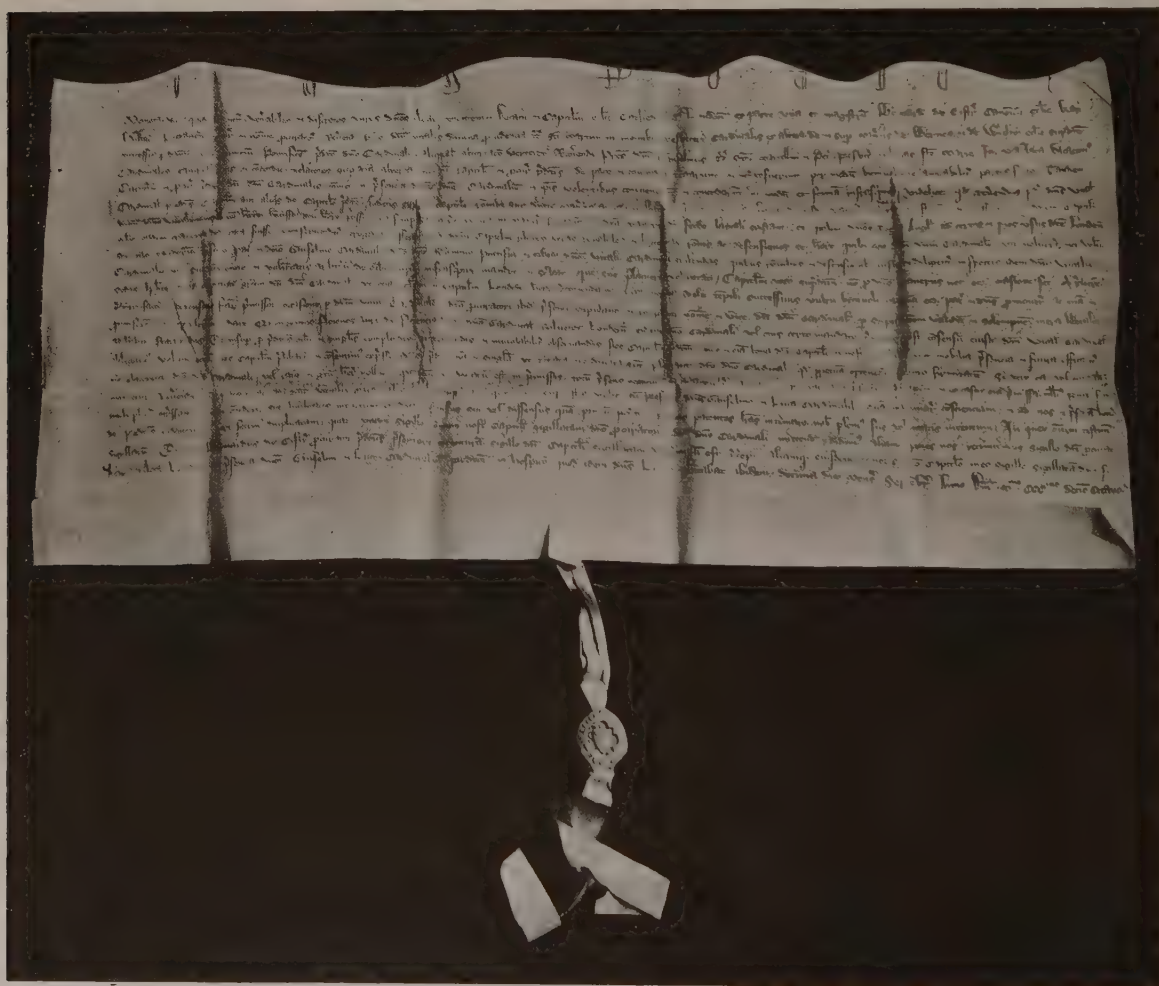
In the archives of St. Paul's Cathedral a very interesting document, with heraldic seal attached (which, through the kind offices of the Librarian, we are able to illustrate), has been brought to light. This is an Agreement between the Chapter of St. Paul's and Bernard de Cistre, Canon of St. Hilary's at Poitou, Proctor of Vitalis, Cardinal of St. Martin in Montibus, concerning the manors of Berne and Wickham granted to the said Cardinal by the Pope. By the intervention of Ganselim, Cardinal of St. Marcellinus and St. Peter, and Luke,

Cardinal of St. Mary in Via Lata, the said Proctor undertakes that the said Cardinal shall not molest the Chapter with regard to the said manors which they claim as of lay fee, and the Chapter undertakes to pay five hundred florins of Florence, "not for the said manors nor on account of them, but for their reverence towards the Holy See and in order to secure the goodwill of the said Cardinal," and to reimburse him for his expense in the matter. "Dated at London at the Inn of the said Cardinal Luke, Sept. 10, 1318."

When Richard de Gravesend was Bishop of London, Berne was one of the manors which enjoyed "immunitie" from the King's purveyors, who were instructed to take "no corn within the precincts of them."

According to the Patent Rolls of 1409, the Archbishop of Canterbury, as lord of the manor of Wimbledon, was entitled to receive from the Dean and Chapter of St. Paul's, lords of the manor of Berne, £2 every twentieth year for ever, and a sparrow-hawk yearly, or, in lieu thereof, two shillings, to be exempt from serving the office of reeve or provost within his manor.

In the fifteenth century it would seem that Barnes



AN AGREEMENT BETWEEN THE CHAPTER OF ST. PAUL'S AND BERNARD DE CISTRE CONCERNING THE MANORS OF BERNE AND WICKHAM, WITH HERALDIC SEAL ATTACHED. DATED SEPTEMBER 10TH, 1318. FROM THE ARCHIVES OF ST. PAUL'S



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The Connoisseur

was several times leased to laymen—in 1467 to Sir John Saye and others, and in 1480 to Thomas Thwayte, Chancellor of the Exchequer, and also of the Duchy of Lancaster. After this, from 1504 it was held for half a century by Sir Henry Wyat (or Wiatt), who sublet the manor successively to Sir Andrew Judd, James Althain, Richard Martin, an alderman of the City of London, and Thomas Smythe, who was living there in 1567. Shortly after this Sir Francis Walsingham became tenant, and occupied Barnellms, as it was now called, as a country

This visit of Queen Elizabeth is one which I do not find chronicled elsewhere, and may have been of a private character. Of other visits paid in 1585, 1588, and 1589 we find accounts, and, referring to the last of them, Lysons says: "In 1589 Sir F. Walsingham entertained Queen Elizabeth, and, as usual in Her Majesty's visits, her whole court."

Writing to his father, the Earl of Shrewsbury, on May 26th, 1589, Lord Talbot says:—

"This daye Her Ma^{tie} goethe to Barn Ellmes, where



THE GREY DRAWING-ROOM

residence, having no doubt chosen it as a retreat from the fatigues and cares of State. In 1579 Queen Elizabeth purchased from Sir Henry Wiatt the remainder of his lease, and bestowed it upon Sir Francis "and his heirs for ever" as a reward for his services to the Crown.

Walsingham makes frequent references to this place in his diary, from which it appears that his visits to his country home were frequently of a fleeting character.

On June 17th, 1580, he writes: "I went to Starre Chamber and returned to Barnellms to bed."

"Tewsdæie, Aug. 16, 1580. Her Majestie went to Sunninghill. I went to Barnellms."

"Dec. 1582. Mondaie 17. I went to Barnellms, and from thence to Greenwich with my Lord of Leycester and Mr. Vicechamberlain, to conferre with the Ambassador of Russia."

"Feb. 1582. Mondaie. The Queen came to Barnellms."

she is purposed to tary all day tomorrow, being Tewsdæie, and on Wednesdæie to return to Whytehall agayne. I am appoynted among the rest to attende Her Ma^{tie} to Barn Ellmes. I pray God my diligent attendance here may procure me a gracious aunswere to my suite at her return, for whilst she is ther nothinge may be moved but matter of delyghte and to content her, which is the only cause of her going thither."

Recently, when building operations were commenced at Barn Elms, at the north wing, in which is situated the present large dining-room, a quantity of ancient brickwork was brought to light, which proved to be a landing-place from the small canal which passes through the golf ground, where the depression may still be seen, though it has been bricked over and converted into an underground culvert.

Prithce, gentle reader, think not that I would at this



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time of day write scandal of England's Maiden Queen, but if, as I gather from the diary of Sir Francis Walsingham, she did honour "Barnellms" with private visits, a secret landing-stage might have had its uses.

The brilliant Sir Francis Walsingham died at a house in Seething Lane in such dire poverty that his friends buried him "in a most private manner" at dead of night, in confirmation of which fact no certificate of his burial appears to have been entered at the Heralds' Office. Lady Walsingham continued to live at Barn Elms till her death, when she was buried in St. Paul's near her husband, and the estate passed to their daughter. This lady had the unique distinction of being successively the wife of those three accomplished courtiers and makers of history, Sir Philip Sidney, the Earl of Essex, and Lord Clanricard. Lord Essex certainly resided with his wife at



CARVED AND GILT CONSOLE TABLE WITH YELLOW MARBLE TOP
CHIPPENDALE MIRROR CARVED WITH SPRAYS OF OAK LEAVES,
ACORNS, EAGLES' HEADS, AND FRUIT IN THE DRAWING-ROOM

Barn Elms, and in the Sidney State papers and other manuscripts of the time constant reference to the place will be found, chiefly written when Essex had fallen from favour. Thus:—

"The Earl of Essex receives in his familiar house at Barnellms a rabble of foreign diplomatists and spies."

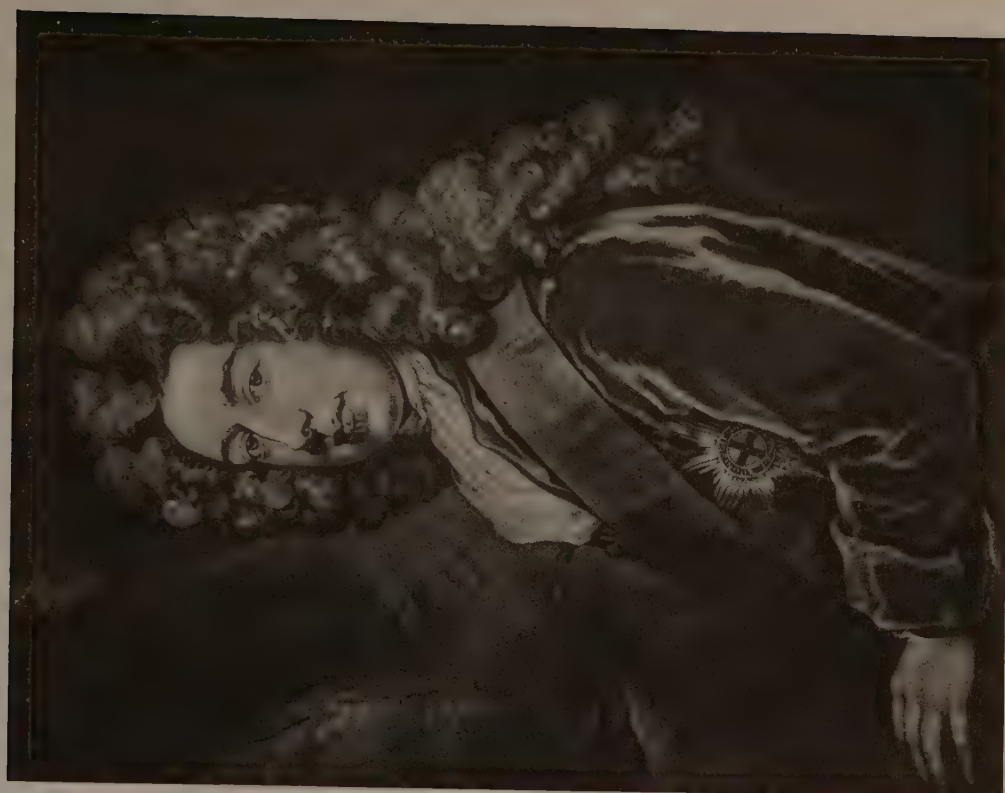
"Sir Christopher Blount returned from Drayton Bassett to Barnellms, which has passed into the possession of Essex and his wife."

"Essex, knowing that he had sinned against hope, and maddened by the cold response from Dublin, began to crowd Barnellms and Essex House with his most desperate followers, who proposed to do without an army what Queen Elizabeth had failed to do with one."

Roland White, writing on June 11th, 1600, to Sir Robert Sydney, says: "Some think that the Earl of Essex shall have the liberty of his houses at



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JOHN FABER, FROM SIR GODFREY KNELLER'S PAINTING
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London and Barnelmes, and that he shall have his friends come to him."

There is in the grounds of Barn Elms a standing memorial to Lord Essex in the rare and beautiful deciduous cedar which he planted, and which lives and flourishes three hundred years after his death.

On March 25th, 1601, Robert Beale, Chancellor of the North, and Clerk of the Privy Council, died at Barn Elms. He was a brother of Lady Walsingham, and had the unenviable distinction of being employed by Elizabeth to carry her proposals and further her negotiations with Mary Queen of Scots. He was also present with Lord Buckhurst when the sentence of death was conveyed to this luckless queen. He carried the warrant to Fotheringay, and read it upon the scaffold.

In the Barnes parish register are two interesting entries, from which we gather that one of the daughters of King James I. stayed at Barn Elms. These are as follows:—

"Mr. Egerton, the Ladie Marie's gentleman Usher, buried Aug. 6th, 1603."

"The Ladie Marie's chambermaid buried Sept. 19th, 1603."

About this time Lady Walsingham had been sent to Scotland to bring some of the King's children to London. This appears to have been the widow of Sir Thomas Walsingham, to whom King James afterwards granted a pension of £400. In those days it was customary for some of the great people about Court to "farm" the royal children, that is, to discharge by contract the expenses of their board and education. Princess Mary died at Lord Knevett's at Stanwell in 1607, the Princess Elizabeth being educated at Lord Harrington's, so that the royal visit to Barn Elms was probably one of short duration.

In 1620 the manor-house was occupied by Sir John Kennedy, who had married Elizabeth Bridges, the beautiful and vivacious daughter of Lord Chandos. After

her marriage this lady had an adventurous career. Being of a wildly extravagant disposition, she ran into debt, and her creditors, finding themselves unable to get satisfaction, attacked her husband. In those "good old days" a debtor's prison was the only alternative for the husband who could not satisfy his wife's creditors, and, with this unenviable prospect in view, Sir John decided to dispute the legality of his marriage. This, owing to a flaw in the contract, he did successfully.

Some years later, the once brilliant woman known as "the light of Sudeley and Hampton Court" came to Sir Arthur Georges in rags, her legs bare, her feet shoeless, a coarse petticoat clinging about her limbs, an old cloak on her beautiful head, begging him to let her come in for Christian charity and for the love he bore his wife.

From 1628 to 1638 Barn Elms was tenanted first by Mr. Edward Ferrers, and afterwards by Mr. Richard Gosson. In 1639 it was leased to John Cartwright, Esq., for twenty-one years, and when soon afterwards all Church property was sold by Parliament, this gentleman purchased the estate, and Richard Shute bought the advowson. After the Restoration, the Dean and Chapter of St. Paul's recovered their rights, and again leased it to Mr. Cartwright, who held it till 1750, when it passed to Sir R. Hoare, at a rental of £60 per annum. It would seem, however, that during his tenancy Sir Richard several times sublet the property.

An advertisement in 1659 enumerates some of the attractions of the place, amongst these: "Orchards, gardens, coach-houses, stables, grazing for two geldings or cows, spring water brought to the house in leaden pipes, and pleasant walks by the Thames."

Abraham Cowley came to reside here in 1664, and Bishop Spratt (*Life of Abraham Cowley*) condemns his choice. He says, "Out of haste to be gone away from



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CHINESE LACQUER IN THE DRAWING-ROOM

Barn Elms, the Kit-cat Club and Ranelagh of To-day

the turmoil and noise of the City, he had not prepared so healthful a situation in the country as he might have done if he had made a more leasurable choice. Of this he soon began to find the inconvenience at Barn Elms, where he was afflicted with a dangerous and lingering fever." He removed to Chelsea, where he died.

During the latter half of the seventeenth century water parties and picnics at Barn Elms were a fashionable form of amusement. Here under the beautiful

the right breast to the shoulder, and Sir John Talbot * all along up one of his arms, and Jenkins killed on the place, and the rest all in a little manner wounded." We have it on the authority of Horace Walpole that, attired as a page, Lady Shrewsbury held the Duke's horse during the contest.

It would appear that the attractions of Barn Elms had a special fascination for Samuel Pepys, the great diarist frequently visiting the place on Sundays.



THE INNER HALL

elm and plane trees the town-folk made merry, the lord mayor and civic magnates participating in the festivities. A procession of barges thronged the river, and these, when they reached the manor grounds, disembarked their living cargo for dancing, feasting, and music.

Here it was in a close adjoining the house that a duel was fought on January 16th, 1678, between Lord Shrewsbury and the Duke of Buckingham, of which Samuel Pepys gives in his *Diary* the following account: "Jan. 17. Much discourse of the duel yesterday between the Duke of Buckingham, Sir Robert Holmes, and Captain William Jenkins on one side, and my Lord of Shrewsbury, Sir John Talbot, and one Bernard Howard on the other side, all about my Lady Shrewsbury—her husband challenged the Duke of Buckingham, and they met yesterday in a close at Barn-elves and there fought. My Lord of Shrewsbury is ran through the body from

"1665. Aug. 5 (Lord's Day). . . . so home to dinner, after with my wife and Mercer and Jane by water all afternoon, up as high as Morclacke with great pleasure and a fine day, reading over the second part of the *Siege of Rhode* with great delight. We landed and walked at Barne-elves."

"April 28, 1667 (Lord's Day). After dinner, by water, the day being mighty pleasant, and the tide serving finely, I up (reading in Boyle's *Book of Colours*), as high as Barne-Elmes, and there took a turn alone, and then back to Putney Church."

On May 5th, 1667, Pepys gives an account of a christening which he and his wife attended, and where the company was "mighty merry," he says, "so we had

* John Talbot, eleventh Earl of Shrewsbury, who died of his wounds March 16th following.



THE LAKE FROM
WHICH, WHILST
BATHING, VICE-
CHANCELLOR
SHADWELL
GRANTED AN
INJUNCTION



VIEW OF THE
LAKE, SHOWING
ON THE RIGHT
THE DECIDUOUS
CEDAR PLANTED
BY THE EARL
OF ESSEX



NORTH-EAST FRONT OF THE RANELAGH
CLUB HOUSE, BARN ELMS



OLD PALINGS ORIGINALLY
AT GLOUCESTER HOUSE



A ROSEY IN THE
GARDENS



ENTRANCE TO
THE KIT-CAT
ROOM



POPE'S SUMMER-
HOUSE



THE DUTCH GARDEN



THE TREE UNDER WHICH THE
FAMOUS DUEL BETWEEN THE
DUKE OF BUCKINGHAM AND
LORD SHREWSBURY TOOK PLACE



REPLICA OF OLD LEAD
ITALIAN URN

gloves and wine and wafers, very pretty, and talked and tattled, and so we away by water, up with the Tide . . . as high as Barne-Elmes, it being a fine evening."

"May 26, 1667 (Lord's Day). After service at St. Margaret's, Westminster, I away to my boat, and up with it as far as Barne-Elmes, reading of Mr. Evelyn's late new book against Solitude, in which I do not find much excess of good matter, though it be pretty for a bye discourse. I walked the length of the Elmes, and with great pleasure saw some gallant ladies and people come with their bottles, and baskets, and chairs, to sup under the trees by the water side, which was mighty pleasant."

"June 9, 1667 (Lord's Day). Took boat and up all alone, a most excellent evening as high as Barne-Elmes, and there took a turn."

"July 21 (Lord's Day). About seven at night, when finished my letter and weary, I and my wife and Mercer up by water to Barne-Elmes, where we walked by moonlight."

"August 25 (Lord's Day). . . . and so I up to Putney and there stepped into the church to look at the fine people, whereof there is great store and the young ladies, and so walked to Barne-Elmes . . . Reading of Boyle's *Hydrostatickes*, which are of infinite delight. I walked in the Elmes a good while and then to my boat and leisurely home, with great pleasure to myself."

"March 23. At noon came Mrs. Pierce, and Mrs. Manuel (the Jew's wife), and Mrs. Corbett, and Mrs.



OLIVER CROMWELL BY SIR PETER LE LY, 1644 IN THE OUTER HALL

Pierce's boy and girl. After dinner I had a barge ready at Tower Warfe to take us in. So we went, all of us, as high as Barne-Elmes; a very fine day and all the way sang. Mrs. Manuel sings very finely and is a highly discreet, sober - carried woman, that both my wife and I are highly taken with her. At Barne-Elmes we walked round, then to the boat again."

"August 3, 1668 (Lord's Day). After dinner I and Tom, my boy, by water up to Putney, and there heard a sermon, and many fine people in the church. Thence walked to Barne-Elmes."

In 1712 Handel was for some months the guest of a Mr. Andrews, both in London and at his country house at Barn Elms; subsequently the place was occupied by a Swiss Count,

Heydegger by name, who was living there in 1727. This gentleman was the well-known proprietor of the King's Theatre, where in 1720 he first produced Handel's oratorio *Esther*, and later on, in 1733, *Deborah*, and *Orlando*.

Count Heydegger had been appointed Master of the Revels to King George II., and an amusing anecdote is told of a surprise prepared by him for that monarch. Having honoured the Count by signifying his intention to sup with him, the King arrived at Barn Elms by water from Richmond, and was greatly incensed to find the whole place in darkness, and apparently no preparation made for his reception. Having with difficulty made his way through the avenue to the house, and finding this also in darkness, the King began in no measured tone to voice his complaints. In a moment the whole place was



MISS ALICE AND MASTER LESLIE WARD

FROM A MINIATURE BY SIR WM. CHARLES ROSS, R.A.

In the possession of Mrs. E. M. Ward

THE SUMMER
DINING-ROOM



ENTRANCE
TO THE
OPEN-AIR
THEATRE



WATER-LILY
POND AND
FOUNTAIN



SOUTH-WEST FRONT OF THE RANELAGH CLUB-HOUSE, BARN ELMS

flooded with light from innumerable small lamps, which his host had arranged should be lighted simultaneously at a given signal.

An old advertisement gives us some particulars of Barn Elms during the second half of the eighteenth century. It is spoken of as a "manor house pleasantly situated at a small distance from the Thames. Modernised and considerably enlarged by the late Sir Richard Hoare, Bart., in the year 1771. The wings were then added. In the dining parlour and drawing room are some good pictures, particularly two large ones by Gaspar Poussin, which are much admired. The pleasure grounds have all the advantages of retirement without being immuned within lofty walls. They were laid out with much taste when the house was improved. Adjoining the mansion is a house which belonged to Tonson, the bookseller, at the time that he was Secretary of the Kit-cat Club. Here he built a room for their reception, and here they held their meetings."

THE KIT-CAT CLUB.

The celebrated Kit-cat Club was founded about the year 1700, by Jacob Tonson, bookseller, printer and publisher. Its membership comprised some of the principal noblemen and men of letters of the day. Ostensibly, it was a society established to encourage literature, but in truth its aim and object would seem primarily to have been the promotion and encouragement of loyalty amongst the people to the Protestant succession of the House of Hanover. So enthusiastic were its members in this cause, that Horace Walpole says, "The Kit-cat Club, generally mentioned as a Set of Wits, were in reality the patriots that saved Briton." Nor did they neglect the encouragement of *belles lettres*, for it is related by Spence, on no less authority than that of Pope, that "he remembers having seen a paper in Lord Halifax's handwriting, concerning a subscription of four hundred guineas for the best written comedy."

John Churchill, the great Duke of Marlborough, the Dukes of Somerset, Richmond, Grafton, Devonshire, Manchester, the Earls of Dorset, Halifax, Sunderland, Wharton, and Kingston, Sir Robert Walpole, Vanbrugh, Congreve, Granville, Addison, Garth, Sir Richard Steele, Mainwaring, Stepney, and Walsh, were amongst the celebrated men of the day who represented its threefold object—the encouragement of Whig politics, of literature, and of art.

We can readily understand that the inauguration of such a society would be looked upon with extreme disfavour by the Tories and Jacobites of the day. This, perhaps, accounts for a tinge of venom which makes itself felt in almost every history of its doings, written when the club was at its zenith.

The name Kit-cat would seem to have been derived from the place where the first rendezvous took place. This was at an obscure pastry-cook's in Shire Lane, near Temple Bar, the owner being one Christopher Cat, who had become famous for his mutton-pies, and who no doubt banquetted his noble and illustrious guests upon these toothsome delicacies. Writers of the day

make frequent reference to these pies. "A Kit-Cat is a supper for a lord" will be found in the prologue to the *Reformed Wife*, whilst Dr. King, in his *Art of Cookery*, says, "Immortal made as Kit-Cat by his pies." In the *Spectator* (No. ix.) Mr. Malone says the name was derived from the pie itself: "The fact is, that on account of its excellence it was called a Kit-cat, as we now say a sandwich." An epigram, supposed to have been written by Arbuthnot, suggests another etymology for the name of the club:—

"Whence deathless Kit-cat took its name,
Few critics can unriddle;
Some say from Pastry Cook it came,
And some from Cat and Fiddle."

"From no trim beaux it's name it boasts,
Grey statesmen or green wits;
But from its pell-mell pack of toasts,
Of old cats and young kits."

The insinuation that "ancient dames" were toasted at the Club caused no little comment, and was seriously questioned and indignantly repudiated. Jacob Tonson was a friend of Christopher Cat, who became so prosperous through the patronage of the members of the Club that he was obliged to move to more spacious premises at the Fountain Tavern in the Strand. Here the Kit-cats became his regular guests, and the membership increased from thirty-nine to forty-eight.

Writing in 1745, Ned Ward gives the following amusing, if somewhat acrimonious, account of the Kit-cat Club: "This ingenious Society of Apollo's sons, who for many years have been the grand monopolizers of those scandalous commodities in this fighting age, viz., *Wit and Poetry*, had first the honour to be founded by an amphibious mortal, Chief Merchant to the Muses; and in these times of Piracy both Bookseller and Printer, who, having many years since conceived a wonderful kindness for one of the Greasie Fraternity, then living at the end of Bell Court in Greys Inn Lane, where finding out the knack of humouring his neighbour *Bocai's* (Jacob Tonson) palate had, by his culinary qualifications, so highly advanced himself in the favour of his good friend that through his advice and assistance he removed out of *Gray's Inn Lane* to keep a pudding shop near the Fountain Tavern in the Strand, encouraged by the Assurance that *Bocai* and his friends would come every week to storm the crusty walls of his Mutton-Pies and make a consumption of his custards." Ward goes on to say that perfidious *Bocai* had a sharp eye to business, and, "having wriggled himself into the company of a parcel of poetical young sprigs, just weaned from their Mother University," he promised to be "an indulging Father" to them if they would hand over to him all their "maiden performances" upon which they placed a slender value. To ingratiate himself with these new authors, he invited them to a weekly "collation of Oven-Trumpery" at the house of his baker friend. The fare became famous, and it was felt that it would be a "scandal to the Muses that so Heavenly a banquet should go untag'd with poetry, where the ornamental

Barn Elms, the Kit-cat Club and Ranelagh of To-day

folds of every luscious cheese-cake and the artful walls of every golden custard deserved to be immortalized." Thus the feast at the suggestion of *Bocai* became a weekly one, and all poems composed on these occasions were handed to him. "The cook's name was

Christopher, his sign 'The Cat and Fiddle.'"

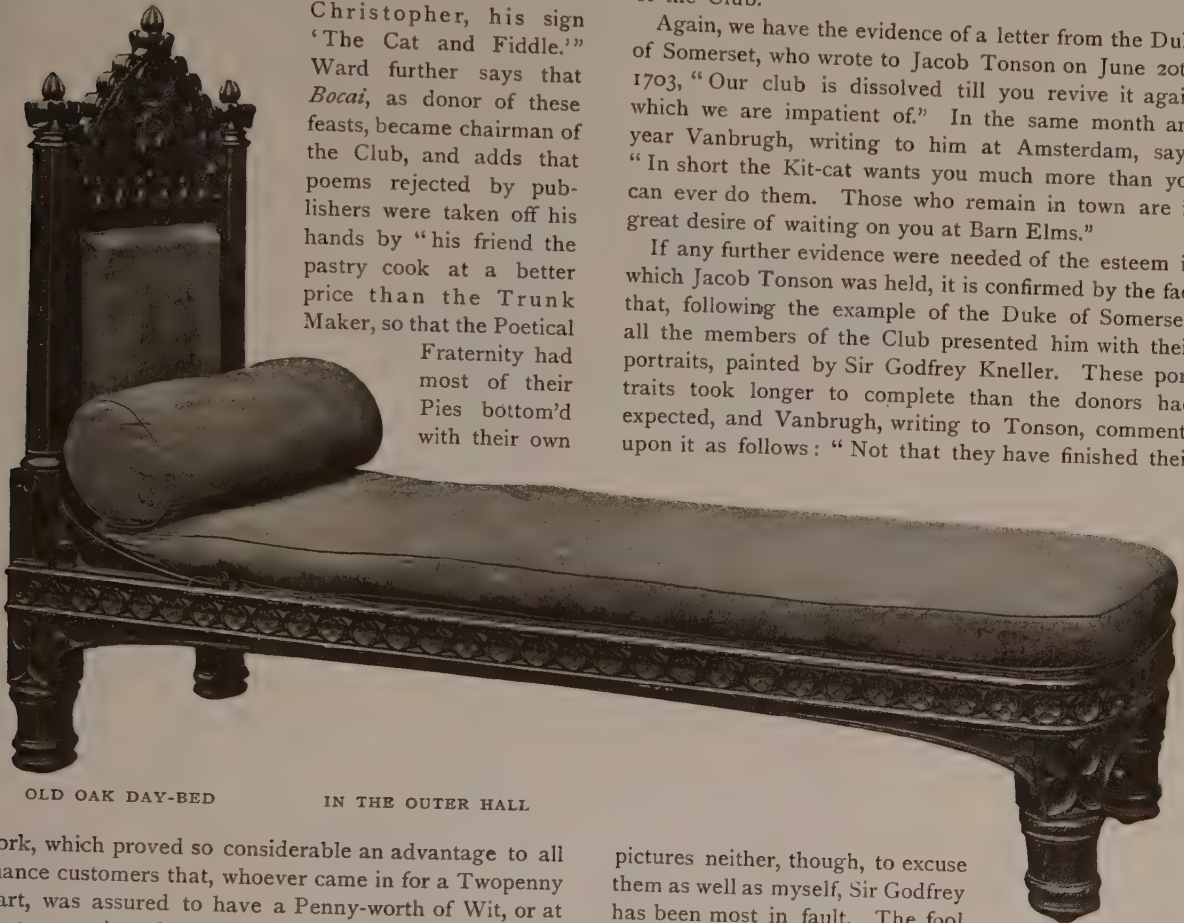
Ward further says that *Bocai*, as donor of these feasts, became chairman of the Club, and adds that poems rejected by publishers were taken off his hands by "his friend the pastry cook at a better price than the Trunk Maker, so that the Poetical

Fraternity had most of their Pies bottom'd with their own

but it cannot be looked upon as a fair commentary upon the dealing of Jacob Tonson, for Pope says that Tonson, Garth, Vanbrugh, and Congreve were the four "most honest-hearted real good men" of the poetical members of the Club.

Again, we have the evidence of a letter from the Duke of Somerset, who wrote to Jacob Tonson on June 20th, 1703, "Our club is dissolved till you revive it again, which we are impatient of." In the same month and year Vanbrugh, writing to him at Amsterdam, says, "In short the Kit-cat wants you much more than you can ever do them. Those who remain in town are in great desire of waiting on you at Barn Elms."

If any further evidence were needed of the esteem in which Jacob Tonson was held, it is confirmed by the fact that, following the example of the Duke of Somerset, all the members of the Club presented him with their portraits, painted by Sir Godfrey Kneller. These portraits took longer to complete than the donors had expected, and Vanbrugh, writing to Tonson, comments upon it as follows: "Not that they have finished their



OLD OAK DAY-BED

IN THE OUTER HALL

work, which proved so considerable an advantage to all chance customers that, whoever came in for a Twopenny Tart, was assured to have a Penny-worth of Wit, or at least poetry into the bargain, that when they had empty'd the shell they might have taught their children to read from the bottom crust as well as from a Horn-book."

The Club became so popular that Ned Ward says, "Many fresh persons desired to be admitted as Members," and it was "high time to move out of the scent of the oven in hot weather and to adjourn their Club to the Fountain Tavern, it being wisely agreed by the whole Board that a noble cellar of wine was a better foundation for a Society of Wits to erect their *Pyramids* of Fame upon than the arch of an oven."

Bocai is said to have "anointed the Tip of his Tongue with a due quantity of *Irish Pomatum*, that he might ingratiate himself with 'the high and stately.'" In this way he is said to have made more by his book-selling than his authors did by their wit. He watched his noble patrons and copied their manners, and in time it was said of him that though he looked like a book-seller seated amongst lords, yet he behaved himself like a lord when he came amongst booksellers.

This account of Ned Ward is amusing and interesting as a sample of the satire which passed current in his day,

pictures neither, though, to excuse them as well as myself, Sir Godfrey has been most in fault. The fool has got a county house near Hampton Court, and is so busy in fitting it up (to receive nobody) that there is no getting him to work."

As we have seen, Jacob Tonson owned a small house adjoining the manor-house at Barn Elms. Here in the room which he built for the Kit-cat Club many convivial meetings were held, and it was here also that the famous portraits of its members, by Sir Godfrey Kneller, were hung. The building was found, however, to be not sufficiently lofty to accommodate half-length portraits. Sir Godfrey, therefore, used a smaller canvas, large enough to admit of a hand being painted. Canvases of this size—36 ins. by 28 ins.—are, I believe, still known amongst artists as "Kit-cats."

At the death of Jacob Tonson the portraits became the property of his nephew, Jacob, and upon his death passed to his brother Richard, who removed them to Water Oakley, near Windsor, where he built a gallery to receive them. Later they descended to Mr. William Baker, Member of Parliament for Herefordshire, who had married the daughter of Jacob Tonson, junior, and are, I believe, still in the possession of this family. They

were all exhibited at the Art Treasures Exhibition at Manchester, and several were also shown at the Great Exhibition at the Crystal Palace in 1862.

These pictures were engraved in mezzotint by John Faber, of the Golden Head, in Bloomsbury Square. They came out in folio in 1735, and were dedicated "to the most noble Prince, Charles Seymour, Duke of Somerset." In the address to the Duke, Faber says, "This collection of Prints owes its very Being to your Grace's Liberality in setting the example to the other Members of the *Kit-cat Club* of honouring Mr. Tonson with their pictures."

In our illustrations will be seen four of these mezzotints, and a frontispiece of the folio. These and twenty others were found at Barn Elms when the Ranelagh Club took possession, and may now be seen in the hall, upon the staircase, and in the gallery above.

In 1700 Elkanah Settle addressed a poem "To the Most renowned President of the Most Noble Order of the Toast," and it is supposed that the Order of the Toast and the Kit-cat Club were one and the same.

The famous toasting-glasses were inscribed with verses to reigning beauties of the day, amongst whom were the four "shining" daughters of the Duke of Marlborough—Lady Godolphin, Lady Sunderland, Lady Bridgewater, and Lady Mortimer; Swift's friends, Mrs. Long and Mrs. Barton (the latter the lovely and witty niece of Sir Isaac Newton), and others. Lord Halifax wrote the following verses for these glasses in 1703—"The Duchess of St. Albans":—

"The line of Vere, so long renown'd in Arms,
Concludes with lustre in St. Alban's charms,
Her conquering eyes have made their race complete:
They rose in valour and in beauty set."

Pope said of Jacob Tonson that "he had the good and the forms of society much at heart," and remarked to Spence that "the day Lord Mohun and the Earl of Berkeley were entered of it (the Kit-cat Club), Jacob said he saw they were just going to be ruined. When Lord Mohun broke down the gilded emblem on the top of his chair, Jacob complained to his friends, and said a man who would do that would cut a man's throat."

It is interesting to learn that the friendship of Pope for Tonson began by an offer from the latter to print a pastoral of Pope's which he had seen in the hands of Walsh and Congreve, and which he considered "extremely fine." Wycherley says, "The offer of 'left-legged Jacob' could not be resisted," and he impiously observed, "Jacob's ladder raised Pope to immortality."

Amongst the well-known wits of the Kit-cat Club none shone with greater lustre than Sir Samuel Garth, physician to George I. It is recorded of him that he looked in hurriedly one night saying that he had so many patients to attend he must not stay. Some good wine being produced, however, he soon forgot them. After a time Sir Richard Steele deemed it wise to remind him of his engagements. Garth pulled out his list, which numbered fifteen, and having glanced at it, said, "It's no great matter whether I see them to-night or not, for nine of them have such bad constitutions that all the

physicians in the world can't save them, and the other six have such good constitutions that all the physicians in the world can't kill them."

Upon one occasion Dr. Hoadley, Bishop of Bangor, accompanied Steele and Addison to a club celebration of the Anniversary of King William III., when, it is said, Steele "had the double duty of celebrating the day and drinking Addison up to conversation pitch." John Sly, the hatter of facetious memory, being in the house, took it into his head to come into the company on his knees with a tankard of ale in his hand to drink to the "Immortal Memory," and to return in like manner. Steele, who was sitting next Bishop Hoadley, whispered to him, "Do laugh, it is humanity to laugh." By-and-by Steele was in the same condition as the hatter, and was put into his chair to go home; nothing would satisfy him but to be taken to the residence of the Bishop. The chairmen, however, carried him to his own house, and upstairs, the Bishop meanwhile remaining below till he was in bed. Next morning Steele wrote the following couplet and sent it to Dr. Hoadley:—

"Virtue with so much ease on Bangor sits,
All faults he pardons, though he none commits."

Sir Godfrey Kneller's name will, by reason of the portraits he painted, always be associated with the Kit-cat Club. He was a man who, at his worst, made his art subservient to his purse, thereby lessening his reputation; but there is little doubt that in his better moods he would gladly have disowned those works which he had sacrificed for mere lucre. It had been good for Sir Godfrey had he lived in a country where his work was rewarded by its merits, rather than by the number of canvases which he painted; he might then have shone in the rôle of a great master.

He gave to fame, however, some fine portraits, amongst them those of ten monarchs, and Horace Walpole remarks, "We who see so many ornaments of an illustrious age transmitted to us by Kneller's pencil must not regret that his talent was confined to portraits, for," he added, "it is better to have real portraits than Madonnas without end."

The Kit-cat pictures were amongst the latest works of Sir Godfrey Kneller, and in some of these he is certainly seen at his best. Several were never finished. Speaking of his preference for portrait painting, Sir Godfrey used these words, "Painters of history make the dead live and do not begin to live themselves till they are dead. I paint the living and they make me live." His vanity was proverbial, and his estimate of his own importance, not only in this life but in the next, is chronicled in all seriousness by his biographers, one of whom relates of him that while he believed places in heaven were allotted to the ordinary person, he was sure that when he knocked at the door the Lord would say to him, "Sir Godfrey, choose your place."

When living in Great Queen Street he had a garden in which he took infinite delight, and having formed a warm intimacy with his neighbour, Dr. Ratcliffe, he allowed this gentleman a key to the door leading in to it.

Barn Elms, the Kit-cat Club and Ranelagh of To-day

After a time the doctor's servants damaged the flowers, and Sir Godfrey sent word to his friend that he must close the door. "Tell him he may do anything with it, but paint it," replied the doctor; to which Sir Godfrey made answer, "And I can take anything from him but physic."

As a Justice of the Peace, a judgment of Sir Godfrey Kneller drew the following lines from Pope:—

"I think Sir Godfrey should decide the suit,
Who sent the thief (that stole the cash) away,
And punished him that put it in his way"

—which was an allusion to his having dismissed a soldier who had stolen a joint of meat, whilst he punished the butcher for putting temptation in his way.

When the famous Kit-cat Club finally ceased to be does not appear, though 1733 is given by some writers as the date; they were burnt out of their premises in the city. During the summer, we are told they frequently held their meetings at Hampstead. And it is possible that after the fire they used the room provided for them at Barn Elms, and did not again seek premises in town.

Jacob Tonson was hated by the Tory writers of the day, and came in for more than his share of invective. He deserved better of men of letters, for he was the one bookseller of his time who identified himself with Milton by first making *Paradise Lost* popular; he was also the first of the bookselling fraternity to throw open to a reading public, in Theobald's *Shakespeare*, the works of the immortal poet.

Visiting Barn Elms in 1816, Sir Richard Phillips asked if this was the house of Mr. Tonson, but was told that no such gentleman was known. After much questioning, one of the servants informed him that he remembered

hearing of the "Philosopher's Room," and conducted him to that apartment. Here, covered with dust and cobwebs, Sir Richard found chalked upon the walls the names of the members of the old Kit-cat Club. From this we gather that Tonson's house had become, as it is to-day, part of the outbuilding of the manor-house, and was no longer a separate dwelling.

About the year 1827, Sir Richard Colt Hoare, who with his father had so greatly improved and enlarged the mansion, sold his lease of Barn Elms to the Hammersmith Bridge Company, but later on it was transferred to Sir Thomas Colebrook, Bart.

Sir Lancelot Shadwell, Vice-Chancellor of England, came next into possession. Of this gentleman many amusing anecdotes are told, which have been chronicled by Mr. Markham Spofforth.

Upon one occasion, returning from town, hot and tired, Sir Lancelot withdrew to the lake in the garden to bathe, telling his butler that anyone calling must be brought to the boat-house to see him. Soon afterwards counsel and witnesses arrived from London upon urgent legal business, praying for an injunction. They were directed to the lake, where, with his head alone above water, the Chancellor heard arguments of counsel for and against, and where, with the utmost gravity, he at last pronounced the words, "Take an injunction."

It was in the upper lake that the son of Vice-Chancellor Shadwell was drowned whilst trying his skill with an outrigger—at that time a new invention. The boat overturned, and, becoming entangled in the weeds, he was drowned before assistance arrived.

Mr. Selwin, who met his death under extraordinary and very distressing circumstances, was a later



THE PORTER'S CHAIR

IN THE OUTER HALL



SHERATON BOW-FRONTED SIDEBOARD

IN THE COMMITTEE ROOM

tenant at Barn Elms. Returning one evening from Cre-morne, his cab-driver put him down upon the wrong side of the river. Being a good swimmer, he paid the fare, and, discharging the man, swam across. Reaching the other side, he stumbled and fell into the deep ditch or culvert which separates this property from the towing-path, and, being probably stunned by the fall, was drowned.

After this, for fifteen years D. Barclay Chapman, Esq., resided at Barn Elms, and made many improvements both in the house and grounds. Signor Garcia, the world-renowned singer, was the next tenant, and sold his interest to H. D. Pochin, Esq., who lived there till 1884, when the Ecclesiastical Commissioners granted a twenty-one years' lease to Reginald Herbert, Esq., for the purpose of a Club. A fresh lease of 999 years was obtained from the Ecclesiastical Commissioners in 1898 by Sir George Hastings, and was presented by him to the Ranelagh Club.

Mr. Herbert found the Kit-cat room in a very dilapidated condition. It had been used by former tenants as a laundry, a garden-room, and for other domestic purposes. It was, however, restored, and meetings of a convivial character were afterwards held there.

In 1894 the Club was taken over by some of the members, and came under the personal management of

Dr. (now Sir George) Hastings, with the Earl of Dudley as chairman, and later the Earl of Ava as secretary.

RANELAGH OF TO-DAY.

As we have seen, the name "Ranelagh" has superseded that of Barn Elms, and this has sometimes led to the enquiry as to whether these are the historic gardens of other days. The old gardens were situated in Chelsea. The present name of Ranelagh was taken from Ranelagh House, Fulham, and was transferred to Barn Elms when that club removed there in 1884. It is very satisfactory to reflect that, bordered as it is by Barnes Common, the river Thames, and the reservoir of the waterworks, and protected by a lease of 999 years, this ancient manor can never be built over.

Ranelagh has been described as "quite the best equipped and managed club of its kind," and as "one of the most favoured resorts that fashion has ever had." It is all this, and a great deal more, for surely it is not possible to visit its beautiful grounds and fine Georgian mansion and remain insensible to the truly wonderful way in which the old-world atmosphere has been preserved. Its soothing influence can be felt wherever one turns. In the house we find a well-appointed and thoroughly comfortable domicile, made beautiful by



CHIMNEY-PIECE IN THE CHAPEL ROOM, WITH OLD CARVED WALNUT PANEL

the perfect taste of its decorations, by antique pictures, furniture and china.

It can be well understood that, with a membership of two thousand, it has been necessary from time to time to add to and enlarge the house. This has been done in so masterly a manner, both inside and out, that it is well-nigh impossible for anyone who had not watched its progress to point to any part and say, "This is new." Thus we have in the large dining-room, built, as we have seen, upon the foundation of an old landing-stage, a room which, with its delightful green walls, its furniture, and the "Musicians' Gallery" overhead, takes us back to the days of Beau Brummell and the Assembly Rooms at Bath. The small dining-room is also of recent date, but here again we find an exact replica of a Georgian room with moulded ceiling, fine carved chimney-piece, and furniture to correspond. The chapel room is very old; it has been re-roofed, and the committee room built over. Its walls are covered with oak panelling, and the chimney-piece is supported by carved twisted pillars and surmounted by a panel of magnificent carved walnut of the sixteenth century. The walls of the winter gardens are embellished with plaster replicas of the portraits of Jacob Tonson and Sir Godfrey Kneller, and the tiles which cover the floor and that of the passages were brought purposely from Italy by Sir George Hastings,

who saw in their design and colouring the correct thing for the floors of this old manor-house.

Outside the same care has been taken to preserve the antique character of the place. Thus, after infinite trouble, bricks were discovered which in colour and quality so nearly resemble those which have been mellowed by age, that recent additions are not an eyesore, and the old style of architecture has been faithfully adhered to. In the gardens the magnificent trees have been lovingly tended, and such supports as their age demanded have been supplied. The sweeping lawns, so refreshing to the tired Londoner, have not been encroached upon by the small beds and ribbon bordering of modern times. Flowers grow in profusion, and surely no more brilliant red geraniums or finer *Harrisii* lilies can be seen than those which bloom below the terrace at Ranelagh; but these, a wealth of roses, giant delphinium, fuchsias, cannas, begonias, foliage plants, and many others, including several varieties of water-lilies, may all be enjoyed in their own special corners, but are not allowed to disturb the restful harmony of lawns and trees.

Sir George Hastings is the moving spirit and master-mind of the Club, and he not only expects the best from those he employs, but he gives the best himself, and has that quality—perhaps more rare than is generally



ONE OF A SET OF OLD FRENCH COLOUR-PRINTS BY VEVAERS MART
IN THE WRITING ROOM

FROM THE PAINTINGS OF SAMUEL HOWITT

supposed—of knowing the best when he sees it. It is in this, in his wide views upon important matters, in his knowledge and appreciation of the beautiful, and in the loving care which he bestows so lavishly upon it, that the secret of the success of the Ranelagh Club may be found.

Amongst the many treasures of the Club-house the fine portrait of Jacob Tonson, founder of the Kit-cat Club, ranks first. This picture, painted by Hogarth—of which we give a coloured plate—hangs at the foot of the staircase. It was sold to the representatives of the Club, when they took over the house, by H. D. Pochin, Esq., the previous occupier. As a painting by a great master the picture is valuable, but the history of the sitter and its associations add immeasurably to that value. Twenty-four mezzotints of the original paintings by Sir Godfrey Kneller of the members of the Kit-cat Club, and the frontispiece of the folio which contained them, may also (as I have said) be seen upon the walls of the inner hall and staircase. These were in the house when it was taken over, a fact which adds materially to their value.

Other old pictures are the very interesting painting of Cromwell, by Sir Peter Lely, which hangs over the fireplace in the outer hall, and a large portrait of Sir Christopher Wren, by Sir Godfrey Kneller, which may be seen over the chimney-piece of the inner hall. Both of

these were in their present positions before the Ranelagh Club came into possession of Barn Elms.

A small oil-painting of Sir Francis Walsingham, inscribed in old characters, "Born 1536, died 1590," hangs upon the staircase. Though by no means a fine work of art, this portrait finds a most appropriate resting-place here, and it is quite possible that its first and its present home are one and the same.

Many of the delightful old colour-prints which decorate the walls, and some of the old furniture, were in the house before it became a club, and in recent years others have been discovered and brought back to their original home. In the small dining-room is a very beautiful wax picture, which is attributed to Percy. With its charming landscape background, delightful grouping, its figures perfectly modelled and instinct with life, and its brilliant colouring, it is one of the most perfect specimens of its kind in the kingdom, and certainly one of the largest.

In the sitting-room adjoining are some delightful French sporting prints by V. Mart, which were taken over with the house, of one of which we give an illustration. This room also contains a fine old chimney-piece and a handsome, antique, inlaid octagonal walnut table of the late Georgian period.

The little grey drawing-room, of which an illustration



OIL PAINTING "THE DOVER TO LONDON COACH"
IN THE COMMITTEE ROOM

ARTIST UNKNOWN



WAX PICTURE

ATTRIBUTED TO PERCY

IN THE WINTER DINING ROOM

is given, has most persuasive fascinations, and takes us straight back to the days of our great-grandmothers. The walls with their ivy-twined pillars, the soft grey carpet, old-world chintz-covered furniture, the lovely inlaid sofa-table, the dainty French and other coloured prints which adorn the walls, and the old-fashioned fireplace, combine to make a most perfect and harmonious whole.

The large drawing-room has a beautiful hand-painted paper, the design being an exact imitation of one in vogue many years ago. Here one may admire also the fine old chimney-piece, the marble console table with lovely carved and gilt Chippendale mirror, and a quaint corner cupboard, no doubt painted by the delicate hands of some fair dame in other days, when to copy the designs of Chinese lacquer was a favourite pastime.

A masterly touch will be found in the billiard-room, which is situate in one of the oldest portions of the house. Here the game may be played upon a modern table amid old-world surroundings—the Windsor chairs and the whole reminiscent of the best-class country tavern of other days, such as was frequented by Mr. Pickwick and his faithful followers.

It would seem that the trees of this "fair lordship" have always been famous. Many of the cedars must be of great antiquity, but the principal interest centres round the beautiful deciduous cedar planted by Lord Essex. This may be seen in one of our illustrations, and is situated close to the bridge crossing the lake. In close proximity is one of more ordinary type, with spreading branches of deep velvety hue, which serves as an admirable foil to the other with its delicate pale green foliage and tapering form. The *cedrus libani decidua* is the one exception to the rule that all cedars are evergreen. It sheds its needles in autumn, and is known as the "Patriarch of the Tribe." It does not produce cones till it is forty years old, and has been known to begin flowering when a hundred years old. It grows slowly, and, despite the fact that the one in point has a hollow trunk, it is quite possible that this rare and beautiful tree may continue to flourish for many years to come.

Not far from the house on the north-east side may be



FRONTISPIECE BY J. FABER OF THE FOLIO WHICH CONTAINED HIS MEZZOTINTS OF SIR GODFREY KNELLER'S PORTRAITS ON THE STAIRCASE

seen the tree under which the famous duel between My Lord of Shrewsbury and His Grace of Buckingham took place, and near at hand in the gardens is a well-grown Spanish cork tree.

A walk across the old polo ground will bring us to the scene of Mr. Selwin's famous swim on the night of his death, and it will be understood how easily such an accident might occur. It was, no doubt, at about this point also that Samuel Pepys landed on his "Lord's Day" visits, and that the Lord Mayor, civic dignitaries, and "gallant ladies" feasted and made merry.

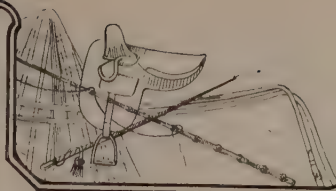
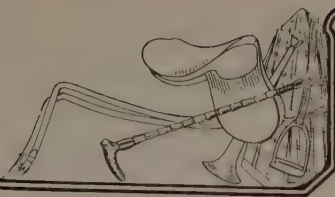
Amongst our illustrations is one of Pope's summer-house, said to have been built by this great man. The friend of Jacob Tonsen, he, no doubt, knew these gardens well, and the little summer-house standing out above the rhododendrons is embellished

with carved wood-work in imitation of the spars, minerals, and marbles with which Pope delighted to ornament his historic grotto at Chiswick.

The lake, with its associations both tragic and comic, is now the home of coot, heron, widgeon, and ducks, both wild and tame. The Japanese geese are quite a feature upon its banks, whilst the pair of flamingoes, with their pink legs and tucked-up appearance, look like nothing so much as little children with shrimping nets exploring the bottom of the lake. At evening they stand side by side, each upon the left leg, the right neatly folded under the right wing, their necks twisted like a figure 8, and one eye peeping out from under the left wing.

Protected only by a piece of wire netting, the mother swan brought out last summer six strong young cygnets. One, alas! is not. This tactless and foolhardy bird, ignoring the magic word "fore," met death in the shape of a golf-ball, and so perished ingloriously.

Ranelagh is indeed a very paradise for birds. One day last summer a kestrel hawk let me approach quite close to the bough upon which he had alighted before he flew to an adjacent tree. The wren, the thrush and missel-thrush, the blackbird, the tit and blue-tit, and many others, all make these lovely grounds their home, and one who would learn the full meaning of the love-song of the thrush should listen to it on an early summer



RANELAGH TO-DAY

evening from the little round summer-house perched high above the lake. He will from this point of vantage be able to distinguish its notes of passion and tenderness, of playful insinuation, of fervent pleading and joy of life, and he will be not a little amused at the enquiry thrown across the leafy intervening space to a benedict friend in a neighbouring tree, "How are you getting on, old fellow?"

It is in such surroundings that members of the Ranelagh Club enjoy the many and varied sports and games for which it was established. Primarily, it is a polo club, and upon its grounds matches of historic interest have been played by men famed, not only for their skill as polo players, but also as makers of history. From these grounds the first balloon race started, and also the first airship, which, however, failed to rise, and eventually floated away as a cigar-shaped balloon-with passengers. Here also the first bicycle gymkhana took place, at which Queen Alexandra was present and gave away the prizes, and the first motor gymkhana, in which the late Hon. Charles Rolls took several prizes with a car shaped and made like a waggonette. Meets of coaches, military, and other sports, "children's day," archery, croquet, and tennis tournaments, and matches, follow each other throughout the season, whilst its golf course is popular all the year round.

Ranelagh fills a unique position in modern social life, the importance of which cannot be over-estimated and has no parallel. The Club is repeatedly asked by the



THE KING'S CORONATION CUP, SILVER-GILT, WON BY A REPRESENTATIVE INDIAN TEAM

War Office and India Office to grant honorary membership to distinguished official visitors during their stay in this country. It is here, therefore, that our princely and noble guests make acquaintance with

English social life, join in its sports, and judge of its standards.

The King (who is an old member of the Club), the Queen and other members of the Royal Family frequently honour the Ranelagh Club with their presence, as did the late King Edward and Queen Alexandra; and its lawns and polo grounds on Wednesday and Saturday afternoons are one of the most brilliant sights in the world.

It was a curious coincidence that, at a time when the old polo ground was being levelled, many tons of earth which had been excavated from the site of old Walsingham House were brought and laid down in the grounds which had once been the scene of such brilliant and romantic happenings in the life of its most famous son.

The room built by Jacob Tonson for the Kit-cats may still be seen, and the memory of this remarkable club is cherished and kept alive by replicas of its founder which adorn the walls both inside and out, and by the Kit-cat designs upon menu cards and programmes. Here, then, in an environment

teeming with romance and crowded with historic memories, the most up-to-date club of to-day finds its home. Well might its members exclaim with the Psalmist, "Loetus sorte mea," for in beautiful Ranelagh with its associations they have indeed "a goodly heritage."



SIR GEORGE HASTINGS



LADY BAGOT, VISCOUNTESS BURGHESH, AND LADY FITZROY SOMERSET
FROM A DRAWING BY SIR THOMAS LAWRENCE, P.R.A.



Drawings by Sir Thomas Lawrence By C. Reginald Grundy

FATE not occasionally makes a momentous use of trifles. Thus the main current of English art was turned aside through the neglect of a Devizes innkeeper to have his son taught painting. The innkeeper was Thomas Lawrence, a man of many parts, but of little purpose—unless it was to get through life easily. He had been earlier attorney, actor, revenue officer and farmer, but failed to find his true vocation until he became a gentleman-at-large, living on his son's bounty. This son, the future Sir Thomas, destined to become President of the Royal Academy, and to exercise a predominating influence on British art for over half a century, was the youngest of sixteen children. The boy's genius was precocious and, considering his lack of training, almost unparalleled. From his fifth year and onwards young Thomas both educated himself and earned something more than his living by drawing people's portraits in pencil and crayon. It was not until he was nearing seventeen that, as Allan Cunningham tells us, "he first dipped his brush in oil colours, and began to free himself from the captivating facilities of crayon." But the ingrained habits resulting from twelve years' constant work are not to be lightly set aside; Lawrence to the end of his days possessed the feeling of a draughtsman rather

than that of a painter. On occasion he could wield a brush superbly—in pure technical achievement his best works in oil rank with the greatest efforts of the English school—yet his pencil was ever a more congenial tool. His method of working affords substantial proof of this; whereas Reynolds and Raeburn painted in their subjects on canvas without preliminary pencilling, it was Lawrence's practice when engaged on a portrait "to begin by making a drawing of the head full size on canvas, carefully tracing in dimensions and expression," and afterwards to carefully touch in the lines. The effects of this method are written large in the history of English art. In Lawrence's own pictures it resulted

in more generally correct draughtsmanship than was shown in the work of his predecessors; in a thinner impasto, a loss of tone and quality, and a more shallow style of colouring. His successors, who carried on his traditions, imitated his faults without possessing his saving grace of brilliancy; and so, well on into the Victorian era, we had a succession of fashionable portrait painters whose work fails to attain the full strength and depth of oil painting, and lacks the delicacy and refinement of water-colour.

There are thus two phases of Lawrence's art which are wholly delightful—the oil portraits, in which he



ANNE LAWRENCE
DRAWN BY LAWRENCE AT THE AGE OF TWELVE



rises above the influence of his early training, and the pencil and chalk drawings, in which he affords it full and legitimate scope. The former is well illustrated in our public galleries; the latter is too seldom seen, for the great bulk of Lawrence's drawings are concealed in private collections, and even the beautiful facsimiles which F. C. Lewis engraved from some of the more noteworthy have long ago passed

out of the print market. It is on this account that the collection of fifty or more of Lawrence's drawings and pencil studies belonging to Mr. E. J. Edward, of the Edward Gallery, King Street, St. James's, possesses an interest which seldom attaches to a display of this description. Of his more important works sufficient are included to give the visitor an adequate idea of Lawrence's powers with pencil and brush from his





MRS. FAIRLIE



LADY CHARLOTTE BURY





early boyhood until they attained their full development. Not the least interesting portion of the display consists of seventeen drawings, which were given by Lawrence himself in 1786 to Dr. Falconer, of Bath, as some return for the latter's "help and assistance, especially for the aid he had from the doctor on his

entering his London career, as without that help it would not have taken place so soon." These drawings, for the most part, are undated; but they probably cover the whole of Lawrence's sojourn at Bath, to which city the boy was taken about the year 1780, when he was aged ten. His career as a professional



Drawings by Sir Thomas Lawrence



artist had commenced earlier in the same year, for his father, having failed as an innkeeper, seems to have decided that his son should support him for the rest of his days, and had already made a brief

stay at Oxford to exploit the boy's talents in the university city. Lord Ronald Gower, in his *Life of Lawrence*, when speaking of the artist's portrait of the *Duchess of Devonshire* belonging to his Bath





SIR THOMAS LAWRENCE

BY HIMSELF

period, describes it as interesting as proving "in those early days Lawrence did not flatter his sitters, even when they were duchesses and professional beauties to boot." Lord Ronald's remarks are borne out by Lawrence's portrait of his sister Anne, afterwards Mrs. Bloxham, a highly-wrought pencil drawing executed by the artist when aged twelve, which is included among the series derived from Dr. Falconer. One can imagine that this was an exact likeness of the sitter; the set expression of her face betokening the restraint of one consciously posing for a portrait, while the details of the hair and costume are rendered



with a literal fidelity that the artist would have softened down in his later work. In the modelling of the features and the realisation of the textures of the sitter's hair and dress, Lawrence shows a wonderful proficiency for so young an artist. The girl is one of the pair whom Madame d'Arblay had encountered at the Devizes inn in April, 1780, and noted down in her *Journal* as being pretty. Anne's daughter, Miss Bloxham, afterwards Mrs. Hemming, was the subject of more than one of Lawrence's works, and a pencil portrait of her is included in the present collection.

Madame d'Arblay, under the same date in her

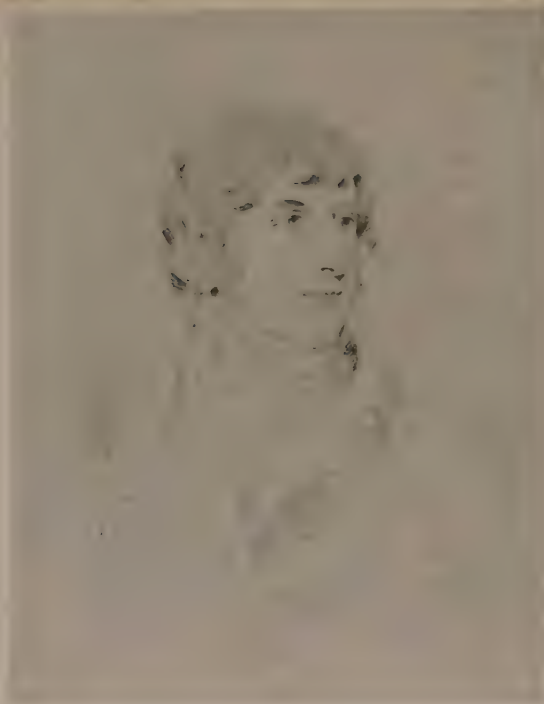




SIR JOHN MOORE



THOMAS LAWRENCE, FATHER OF THE ARTIST



Journal, describes Lawrence himself as "a most lovely boy of ten years of age, who seems to be not merely the wonder of the family, but of the times, for his astonishing skill in drawing." One can understand the enthusiasm of the authoress of *Evelina* for the boy's good looks on seeing the sketch of himself which Lawrence presented to his friend the doctor on leaving Bath. A posthumous inscription on the back states that it was executed in 1786. One is inclined to think that this date should refer only to the time when the gift was made; the portrait being that of a boy, apparently several years under seventeen, the age at which the artist quitted Bath for London. Nevertheless, there are several points which tend to confirm the date given. The handling of the sketch, though slight, is very much more mature and free than that shown in the drawing of Anne Lawrence; the eyes especially being rendered with much of that power of expression which made even the cross-grained Fuseli declare, in after years, that only Titian excelled Lawrence in his power of painting the human eye. Then, though the long curls and lace collar of the boy hardly seem in accord with an age approaching the period of manhood, they accord with Howard's description of him when a student in the Academy: "He was very handsome, and his chestnut locks flowing on his shoulders gave him a romantic appearance."

A pencil-drawing of Lawrence's father, the original of the engraving by Charles Lewis, belongs to a decidedly later date. In its rendering of character it

closely corresponds with what we know concerning the easy-going ex-innkeeper, who remained a pensioner on his son's bounty until the end of his days. The portrait of the Countess of Blessington in the Wallace collection is one of the best known of Lawrence's works. Included in the Edward collection is a drawing which may have been the artist's first idea for this portrait—which was painted in 1822—but differs wholly from it in the attitude of the sitter and the general design. It was probably to a sitting for this that Lawrence refers in an undated letter which is included in the exhibition, and is an interesting specimen of his epistolary style. He writes: "An urgent and unexpected claim on my time this morning obliges me to request the favor of you to come to me at Two o'clock instead of Twelve. Unless I hear from your Ladyship to the contrary, I shall hope for the honour of receiving you at that hour of Two." More intimate is his letter to Miss Lee, in which he writes, "I wish I were a Catholick (*sic*), for when certain pithy sayings come across me, Purgatory seems rather an enviable state. Heaven is filled with those who have done good, and another Place with (those who) intended to do it. H—ll is pav'd with good intentions! How far I have contributed to macadamise it I dare not enquire, but yet hope even its smoothest part will be untrodden by me."

Another letter, endorsed August, 1796, and addressed to Messrs. Colnaghi, contains an apology for Lawrence not paying their bill, owing to his being disappointed



Portrait of a Lady

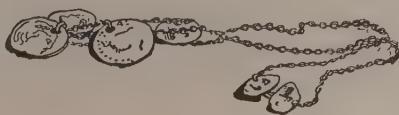
Portrait of a Lady

Portrait of a Lady



in the receipt of £350, and bears witness to the state of constant impecuniosity suffered by the painter, who earned more by his brush than any other artist of his time. About this period—the close of the eighteenth century—Lawrence was receiving a hundred and twenty-five guineas for his full-length portraits, a price which he ultimately increased to four hundred guineas, but which was largely in excess of the amount he was paid for his finest drawings. Thus for the beautiful group of *Lady Mary Wellesley* (afterwards *Lady Bagot*), *Lady Raglan* and *Lady Burghersh* (afterwards *Countess of Westmorland*), now at Apsley House, the Duke of Wellington paid him only forty guineas. A smaller version of this, giving only the heads and shoulders of the group, is included in the Edward collection, and is marked by wonderful refinement and delicacy: the curtailment of its scope renders it in some respects more attractive than the better known version, for Lawrence's method of painting in the heads of the sitters before he attached bodies to them generally made the figures of his subjects, as in the Apsley House drawing, the least interesting portion of his pictures. The drawing may possibly be the artist's first version of the group, for it was often his custom to lay his original sketch on one side and paint on a copy, lest when finishing it he should lose the benefit of his first impression.

Another very beautiful drawing is of a lady in fur, delicately tinted, in which the pencilling combines great refinement and precision with breadth and vigour. Less free is the sketch for the well-known picture of the *Calmady Children*, the engravings of which, under the title of *Nature*, have made it perhaps the most popular of all the artist's conceptions. There are several versions of classical subjects which probably belong to the artist's earlier period, and may not improbably be copies by him. Some of the slighter sketches are amongst the most fascinating of the exhibits; in these the artist often attains in a few fluent lines conceptions of feminine charm and grace which could not be better expressed by the most painstaking execution. These drawings by Lawrence, if unequal in execution, number among them some of the most choice expressions of his art; the poorest of them are interesting as the pristine efforts of one of our greatest artists, and the best of them in the perfect flow of their supple line, the spontaneousness and certainty of their handling, and their exquisite and refined delicacy, are among the most perfect examples of their kind that can be found—the last flowers on the plant of English eighteenth-century art—the art in which feminine fascination and beauty were first realised in all their fulness.



Pottery and Porcelain

Old Masonic China and Glass

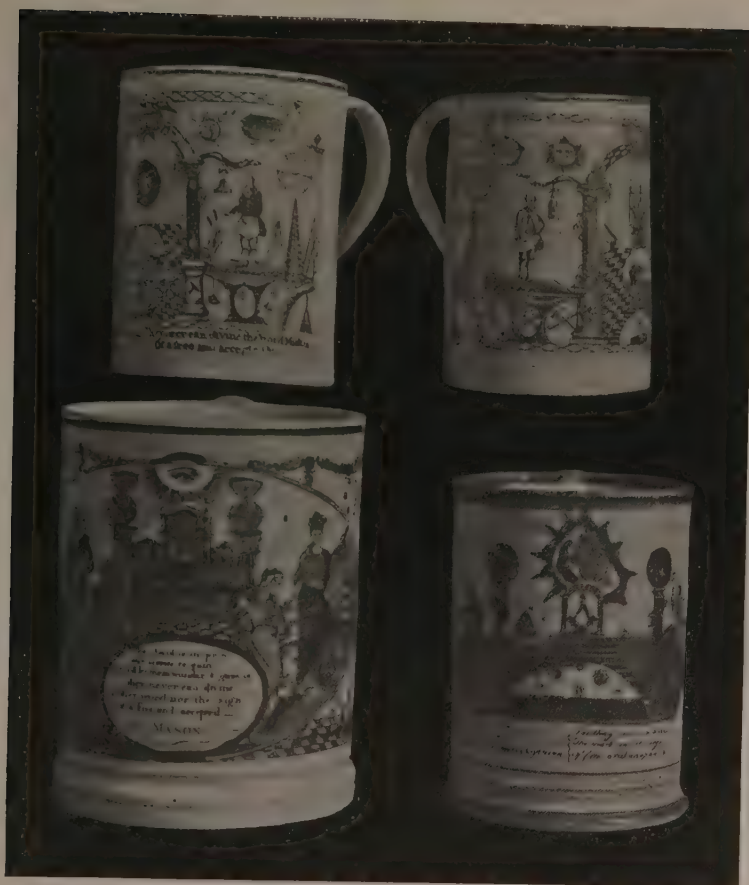
By Herbert Wallis, L.D.S., Eng.

THIS collection of old masonic china and glass, numbering upwards of seventy pieces, in the possession of J. G. Wallis, Esq., L.D.S., of Hull, consists of specimens gathered by himself, and of a collection acquired from E. Fox-Thomas, Esq., of Bramley. In all, it has taken thirty years to bring together these jugs, mugs, bowls, and glasses. The collection consists of the wares of Leeds, Sunderland, Newcastle, Lowestoft, and perhaps a little Dutch; each, apart from the masonic interest, bearing the characteristic qualities of each make. It is quite to

be understood, from the nature of the subject, that china or glass having the designs, emblems, and decorations of the order marked thereon are not very common, and for that reason lend themselves very readily as an object for collection by the student of the lore, who is sometimes enabled to pick up some unconsidered trifle of knowledge from them. Further, on account of the esoteric nature of the designs, it is difficult to describe fully all that might be said about the subject. One peculiarity soon becomes evident in the search for these curios, namely, that most of



NO. I.—MASONIC MUGS



NO. II.—MASONIC MUGS

them come from the North of England, from counties near the border. This fact, coupled with their date and age, is noteworthy.

From the old mode of dress worn by the men and women depicted on the jugs, one can judge that most of them are of a good age, dating from about 1770 to 1826. In many of the designs there are indications that at the time of their manufacture the universality of the lore was not in vogue, but that it had apparently its limitations and restrictions.

In general, the designs speak for themselves, but there are some which are very complex in nature; for example, on the first jug in No. v., these emblems go beyond the subject at issue, and deal with astronomical and astrological matters. It is an interesting study to puzzle out all the cabalistic signs on this design. The reverse side of this jug is shown in No. vi., giving verses and chorus, surrounded with the usual form of decoration. All the design is done in a rich, warm tone of red.

The second jug in No. v. has a design which, strange to say, is the copy of the design on the printed notices of an East Riding of Yorkshire gathering, and

from which it is found that it dates from 1826, or more likely earlier.

In many cases the potters have used the same design, both for mugs and jugs; for instance—the third jug of No. v. has practically a reproduction of that on the mugs in the upper row of Nos. i. and ii. As a variation, some are coloured very daintily and in good taste, others left in the plain black line.

On the first mug in the lower row of No. i. is shown the effigy of a man made up of the various emblems of the lore. This form of design was evidently a favourite in those days, as one frequently comes across it in other ways.

The third mug in the lower row of No. i. has a weird-looking design in black with the figures outlined in a white margin. At first sight it looks like a photographic negative, and then recalls the modern method of illustration by outlining by margins.

On No. iv. and the first jug on No. vii. are represented what are termed "masons' arms," whatever they may mean, each, however, by some freak of imagination being different. These designs are the fanciful works of the inventive powers of the artist,



NO. III.—MASONIC JUGS

who put together the various details to make up a picture. However, what they lack in strict accuracy they make up in colouring, for these are excellent examples of ornamentation. The real arms are to be seen on the side of the inverted punch-bowl on No. viii.

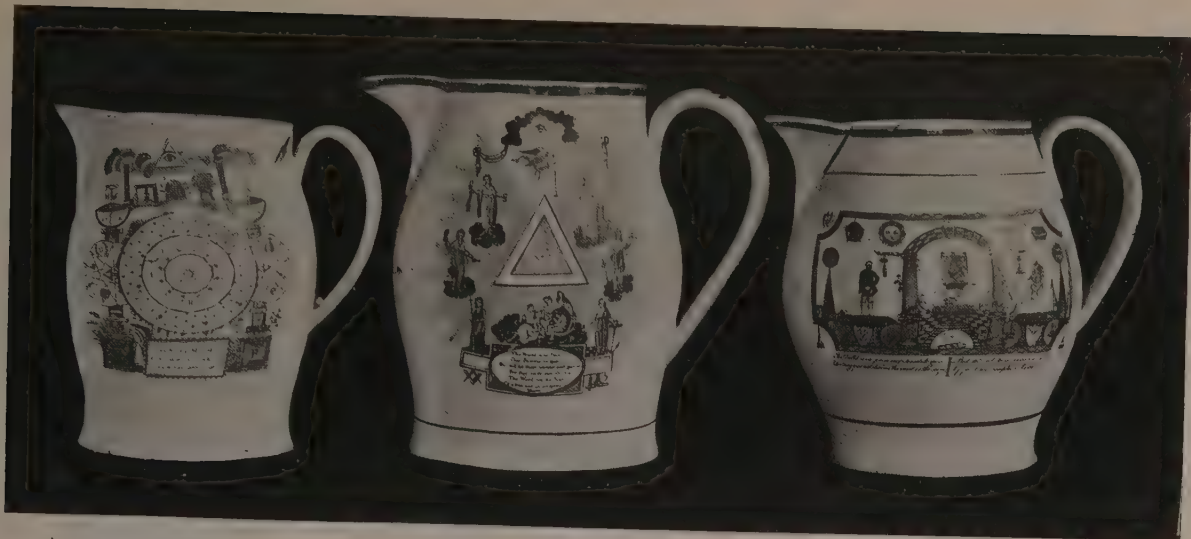
The second jug (a dark brown one) in the upper row of No. iii. is probably of foreign make, judging from the designs, which, though effective (being in black line and mass), are un-English in style.

The middle jug of No. iii. is a quaint old piece of work of good form, with a simple and charming design in delicate colours woven around the verse. It is in all a very good piece of work.

It is uncommon to see a piece of old china bearing the name and number of a lodge, but the reverse side of the second jug in No. iv. shows in bold letters the name of a gathering now extinct, belonging to the North of England. This is the only example these collectors have been able to meet with yet.



NO. IV.—TWO JUGS, ONE WITH NAME AND NUMBER OF A LODGE



No. V.—MASONIC JUGS

The three Lowestoft mugs (four in the collection), No. x., are very fine examples of this ware. The quality of the paste is good, their ornamentation is very rich yet restrained; around their rims runs a dark blue border with gold stars. The base is decorated with a rich pattern of ornamentation. The emblems are boldly and artistically done in thick gold, with red, dark brown and purple colours.

The form of the handles is curious and worthy of note, recalling the style of some old Leeds handles; in fact, it is open to question whether they are not Leeds ware.

Cups and saucers with these particular designs as decorations are rarely met with. The two pairs here represented in No. viii. are possibly of Dutch ware, being obtained from a sailor who said he bought them in Holland. The paste is not so fine as the

Lowestoft jugs, but in their colouring and design they resemble them closely, having apple-green borders with the design carefully picked out in gold, brown, and green.

From the point of view of the collector of old china, these jugs, mugs, and bowls of Sunderland, Newcastle, and Leeds ware exhibit the usual ornamentation in lustre—the iron bridge over the Wear, the picture of some well-known sailing ship, the sailor and his lass (or lasses), the mariner's compass, and the doggerel rhymes, which are so characteristic. On one bowl is this verse, sardonic and terse:—

“Women make men love,
Love makes them sad,
Sadness makes them drink,
And drink sets them mad.”



No. VI.—MASONIC JUGS



NO. VII.—JUGS BEARING "MASONS' ARMS"

Another is—

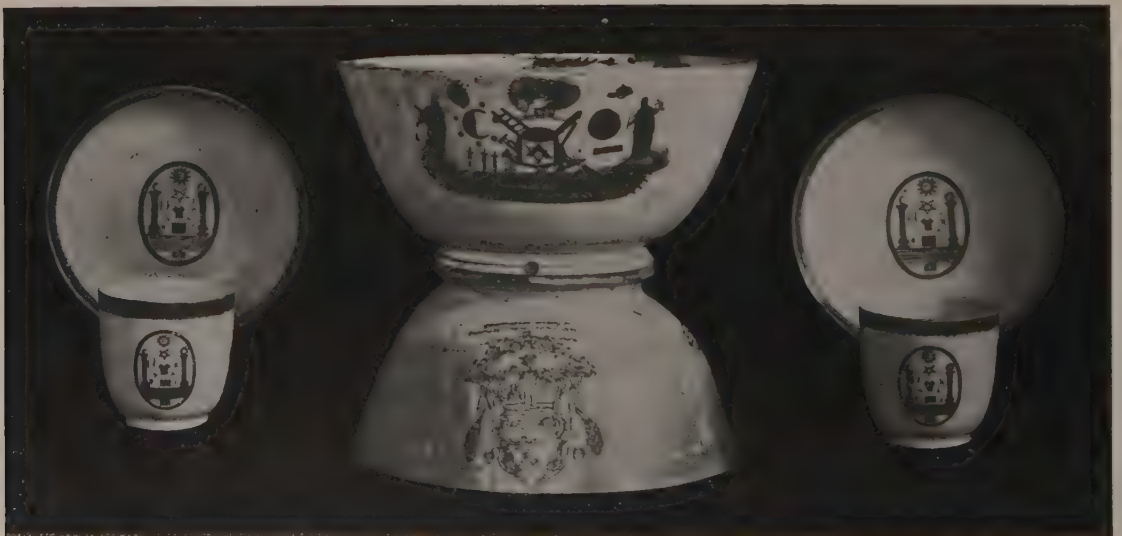
"Here's to you, Jack,
With all my heart,
We'll have a glass,
Before we part,
Success to the tars of old England."

This verse is supported on each side by a sailor in the old nautical dress, and above and below are ships and anchors, with other nautical devices. In one instance there is a good and spirited representation of the earliest form of the Northumberland lifeboat, the progenitor and precursor of the present

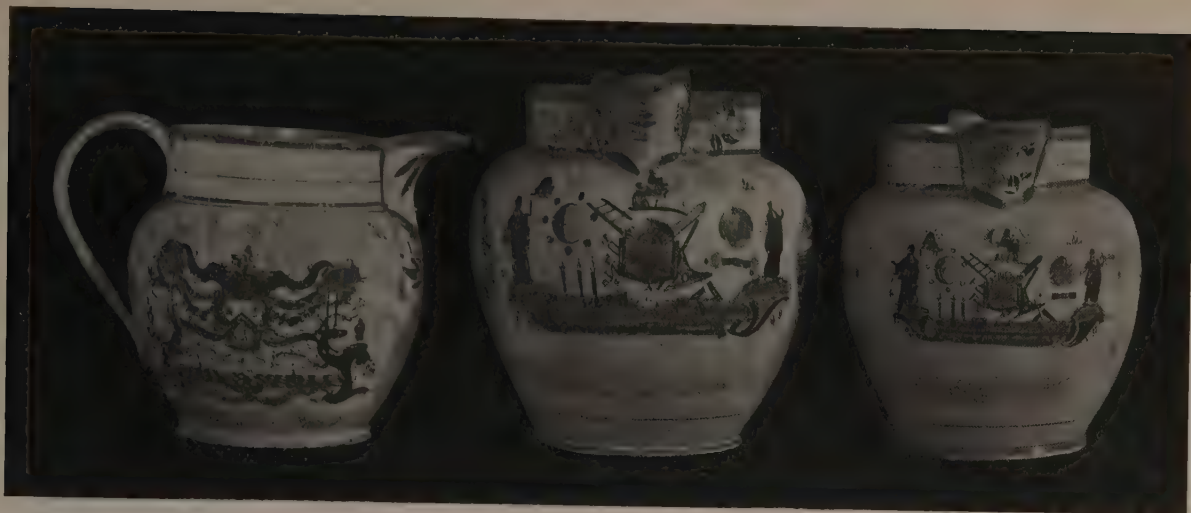
national lifeboats now stationed all round our coasts. It has these lines round it:—

"From rocks and sands
And every ill,
May God preserve
The sailor still."

As is frequently seen in these northern wares, one of the jugs contains a frog in the interior, climbing up the side, suggesting a warning to avoid excess. One cannot but remark upon the great capacity of some of these jugs. Four of them (two illustrated in No. iv.) contain each one-and-a-quarter gallons! One



NO. VIII.—CUPS AND SAUCERS AND TWO BOWLS



No. IX.—MASONIC JUGS

is nine inches in height, ten inches across from spout to handle, with a body of eight inches diameter. The author of "Come, landlord, fill the flowing bowl," had not these articles in his mind at the time, for their raising and passing when full is not easy.

The colouring of these mugs and jugs is interesting. Some are, in a measure, crude and archaic, but having an effectiveness of their own. Most, however, are coloured very daintily, and would attract the eye of a collector apart from their particular merit.

The design of the second mug in No. ii. is worked up in red, blue, yellow, and green. The third jug in No. v. has black bands around the rims, and the design is picked out in blue, red, yellow, purple, and green. The first mug in the lower row of No. ii. (one of the best of the pieces) is richly coloured in red, blue, and purple. A subdued colour-scheme in red and black is shown in the second jug of No. iv.

The first jug of No. vii. is covered with broad bands of purple lustre, with large splashes of green as a border to the design.

Old glass ware marked with the designs peculiar to the lore is much sought after, and one finds it in the form of decanters and punch glasses, although a happy turn of fortune may give the collector some oddment in this line which he will treasure. The three glass decanters, No. xi., engraved in the well-known manner, show in addition that different persons each had their own specific supply of "barley wine" or whatever libation was in vogue. On these decanters one can see what may be the owner's coat of arms, or more probably it may be that of donor or patron.

The two punch glasses, of generous capacity, were made at the glass works (now extinct) of Hull about eighty years ago, and are fine examples of the glass-maker's handiwork.



No. X.—LOWESTOFT MUGS



NO. XI.—MASONIC GLASS DECANTERS AND PUNCH GLASSES



NO. XII.—CABINET CONTAINING THE COLLECTION



JEUNE FILLE AU BAIN
BY MME. LÉON BERTEAUX
In the Luxembourg

Old Furniture

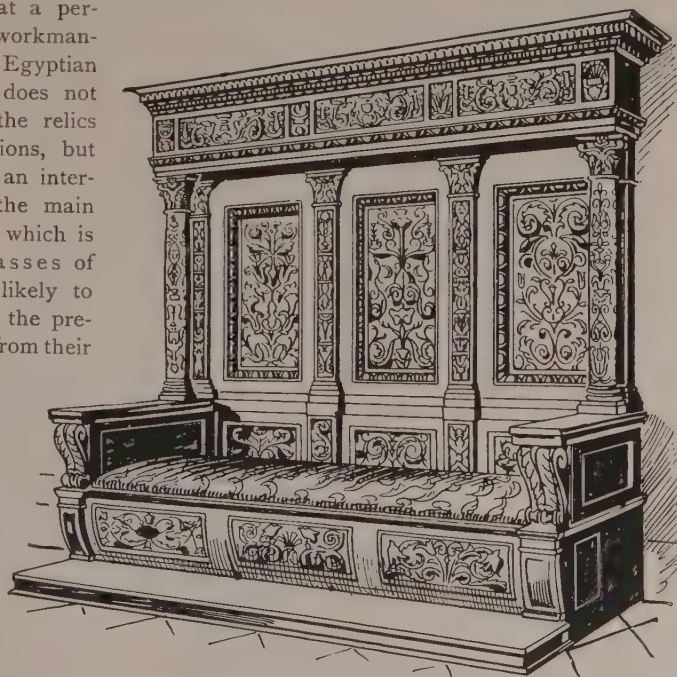
The Book of Decorative Furniture, with 100 plates in colour. By Edwin Foley
2 vols. (T. C. & E. C. Jack. 50s. net)

It must be consoling to the craftsmen of to-day, who often—perhaps too often—find their productions passed over and neglected for those of their predecessors, to realise that when the latter were created, they, in all probability, were accorded a similar treatment. The arts and craftsmanship of bygone ages have exerted an irresistible fascination over the tastes of cultivated peoples of all periods, so that the salient test of the civilisation of a nation is less the power of its people to make beautiful things as to cherish those which are already in existence. The English of to-day pre-eminently satisfy this test, but in this respect the Romans of twenty centuries ago were hardly inferior, and the Greeks, Assyrians, and Egyptians who preceded them were all collectors of objects of beauty. Thus it is that Mr. Edwin Foley in his work on *Decorative Furniture* goes back to the dawn of history, and begins his story with an account of some of the beautiful objects which existed in the land of the Pharaohs over six thousand years ago. Few of the original pieces survive, but their models preserved in tombs, and the drawings of them recorded on bas-reliefs, papyri, and mural paintings, which have come down to us, are sufficient to prove what a perfection of design and workmanship was attained by the Egyptian craftsmen. Mr. Foley does not linger unduly among the relics of the ancient civilisations, but tells sufficient to form an interesting introduction to the main theme of his volume, which is concerned with all classes of decorative furniture likely to possess an attraction to the present-day collector apart from their archaeological interest. The period which he specially covers extends from towards the close of the fifteenth century, when the late Gothic designs were being replaced by Tudor creations, to the end of the Sheraton epoch, and though he is chiefly concerned with British work, he also deals with the

contemporary Continental, Colonial, and Oriental examples. Two features of the book call for special praise and comment: one is the valuable charts, which record in a handy and easily understood form the relations of the different styles of furniture and their ornamentation to each other, the periods in which they flourished, and the contemporary styles in this country and abroad—these should prove of great utility for reference; the second feature, and one of even greater importance, is the admirable series of illustrations—more especially the hundred full-page plates in colour, which have been reproduced from original drawings by the author from the finest examples available. Some collectors may object to such a method of illustration, preferring the literal exactness of a photographic reproduction from the furniture itself to a rendering of it by an artist, however competent. In the present instance, however, the advantages of the method far outweigh its drawbacks. Mr. Foley, with his expert knowledge, has been able to show the salient features of the pieces he depicts with an illuminative insight that could not have been attained by means of a camera; and he is, moreover, able to show us the pieces as they were intended to appear, in all their original perfection of colour and form, and not as too often they appear, changed by the accidents of wear and ill-usage into mere wrecks of their pristine beauty. In this way, too, the author has been enabled to group the pieces he depicts among surroundings and accessories of their period, and thus each plate becomes the record of not merely a single piece of furniture, but of an epoch. The splendid manner in which the drawings are reproduced adds much to the value of the plates; occasionally the colour appears to have a tendency to be over bright—a fault that is almost inseparable from process reproduction—

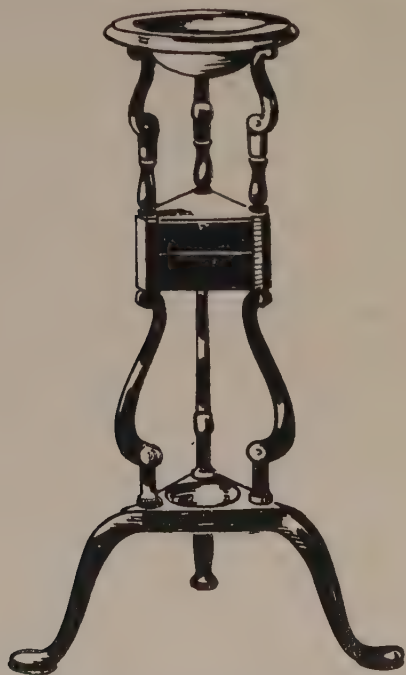
but in the large majority of instances the tone, feeling, and quality of the originals appear to be rendered in exact facsimile. The illustrations in black and white, which number many hundreds, are taken from line drawings, and, without being overloaded with detail, give full and artistic expression to the salient facts of form and ornamentation.

In his letterpress Mr. Foley essays to give what is practically a history of furniture—more especially of English furniture—from the period when the introduction of ornamental features gradually elevated its manufacture from a species of



STATE SEAT OF LORENZO DE MEDICI

primitive joinery to a craft demanding high artistic skill. Of Saxon work there is little that has come down to us—a few treasure chests, a chair or two, and some carved coffins being practically the sole remnants of English woodwork anterior to the latter half of the fifteenth century. Before the latter date, and up to the time of the Reformation, the Church was “the chief patron as well as the chief repository of nearly all decorative woodwork”; and thus it is that many of the furniture designs of the Gothic period retain an ecclesiastical character, chairs



EARLY CHIPPENDALE WIG-STAND

especially being fashioned like choir-stalls, “being enclosed and having lockers under, of which the seat formed the lid.” Another feature of mediæval furniture was that it was generally painted, Mr. Foley telling us that, “judging from contemporary writings, and from the colour usually shown upon the furniture in manuscript drawings of the fourteenth and fifteenth centuries, the English were so much attached to colour, and cared so little for the natural wood, as to give ground to the statement that ‘they painted everything they could afford and white-washed the rest.’”

The policy of the early Tudors “to encourage the prosperity, the comfort, and even the luxury of the smaller gentry and citizens, as a counterpoise to the power of the nobles,” resulted in a great extension of the use of domestic furniture; while the hospitality extended by Henry VIII. to foreign artists and artisans caused Renaissance details and designs to be grafted upon the original Gothic forms, and so give rise to what Mr. Foley calls the “Tudor-Renaissance period in British decorative furniture,” 1509-1603. He states the term Tudor in woodwork is frequently restricted to the first portion of this period, “comprised in the reign of



LOUIS XV. ORMOLU MOUNTED AND PAINTED COMMODOE

the eighth Henry; while the title Elizabethan, though usually confined to the reign of the Virgin Queen, is at times vaguely extended to embrace the work during the days of the preceding Tudor monarchs, when distinctly ‘Romayne’ or Renaissance details are employed.” One fancies, however, that such a system of nomenclature is usually employed more through ignorance than intention, as few collectors or dealers are anxious, even by implication, to post-date pieces whose value is largely contingent upon their antiquity. In his historical account of the Stuart period, 1603-1688, Mr. Foley lays somewhat undue emphasis on the artistic propensities of the Stuart kings. Charles I. was certainly a connoisseur of great attainments, but neither his father nor brothers can be said to have shown a cultivated taste for the fine arts. Perhaps, owing to his Stuart leanings,



DAY BED WITH APPLIQUÉ COVERINGS, PENSHURST PLACE

DANIELL



By Special Appointment
To His Majesty The King.



A SHERATON PERIOD CABINET.

INSPECTION INVITED.

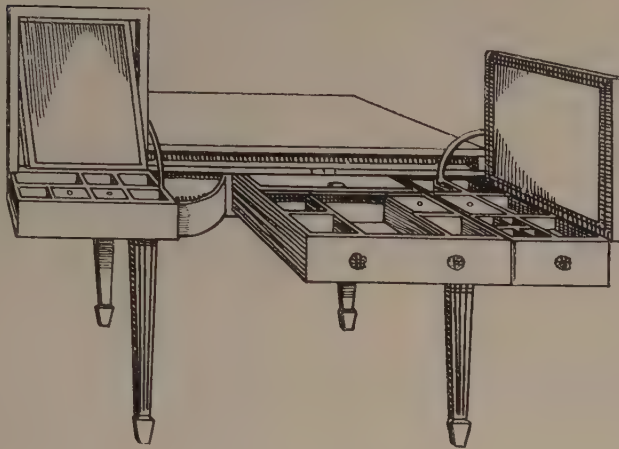
42-46 · WIGMORE · STREET · LONDON.

The Book of Decorative Furniture

Mr. Foley does something less than justice to the furniture produced under the Commonwealth, which, though lacking in ornamentation, possessed the merit of a dignified simplicity of line, which often more than atoned for its lack of ornate decoration.

An interesting interpolation is a chapter devoted to "collecting," which gives details of the methods used to bring into being "furniture that is born old," and the signs by which its modernity may be detected. The simple expedient of sticking a pin into worm-holes will show whether they are genuine or not; "if the holes are straight, the 'worm' was human; if crooked, the holes are by the invertebrate variety." Copies of carved Chippendale can generally be told by the thinness of the wood in the modern work, and consequently the lack of relief and depth in the carving. This criterion does not hold good in regard to the introduction of modern fret-cut veneers, which are applied "to plain friezes, chair legs, and other vacant spaces with a prodigality undreamt of by the master." The modern faker of these generally leaves the edges unfinished, whereas in the genuine pieces they were finished by a carver. The detection of black-stained antique oak is generally easy, for the deadness of its tone is quite different from the warm colour induced by genuine age.

With the Restoration, English furniture designs became more susceptible to foreign influence, and oak, which had been the wood in principal use during the Gothic, Tudor, Early Stuart, and Commonwealth periods, was generally supplanted by walnut, which, however, was chiefly used in the form of a veneer, oak being still employed as



RUDD'S DRESSING TABLE

the real constructional wood. The marriage of Charles II. with Catherine of Braganza introduced many examples of Portuguese furniture. Charles's own tastes, which were thoroughly Gallic, and the immigration of persecuted Huguenot workmen from France, helped to establish a vogue for French designs; while the revolution of 1688 added a strong Dutch influence. The genius of Wren and Grinling Gibbons helped to merge these conflicting

currents and form a truly national style, which, though influenced by Continental work, was independent of it. Their work was carried on in later generations by a succession of great furniture designers, among whom may be numbered Chippendale, the brothers Adam, Hepplewhite, and Sheraton, so that the French and English schools, though pursuing parallel courses, remained wholly distinct. Mr. Foley's book, in illustrating the contemporary phases of European furniture design, and thus showing how the influences of the varying schools acted and reacted on each other, performs a valuable work for the student. In a work of such an extensive scope—almost too extensive for the space at the writer's command—it could hardly be expected that all the phases of European furniture design would be treated with equal thoroughness, and some of the Continental periods are wanting in this respect; while the book would have gained if its arrangement had been more systematic. Nevertheless, the book should prove an indispensable work of reference to all furniture lovers if only on account of its magnificent illustrations, its full series of charts, and the huge mass of valuable information it contains.



MELON BULE TABLE

PARNHAM COLLECTION

NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PORTRAIT (I).

DEAR SIR,—I beg to enclose photograph of a picture in my possession, and should be very glad if you or any reader of THE CONNOISSEUR MAGAZINE can tell me whose portrait it is and by what artist. It was shown to the late Sir G. Scharfe (by Mr. Hartshorne, the antiquary) shortly before his death, and he pronounced it to be a "genuine portrait," he thought "of the school of Clouet." When I became the owner of it, a scrap of paper was attached, inscribed, "Jana Graia Holbein pinxit." But this was a manifest forgery, as since the discovery of the real date of his death we know Lady Jane Grey was at that time a mere child. But there is certainly a resemblance in the work to portraits by Holbein, and in the peculiar green of the background.

Yours truly,

JANE G. GIBSON.

UNIDENTIFIED PORTRAITS (2 AND 3).

SIR,—I should be extremely obliged if you would be good enough to insert the two enclosed photographs of pictures in THE CONNOISSEUR MAGAZINE for identification. They are evidently painted by

the same artist at the same time of father and son. I have no doubt the artist is *Rigaud*. They are very fine pictures, life size, and have hung at Makerstoun House, Kelso, for some one or two hundred years. The only tradition is that they are portraits of French Huguenots, but there is no clue in the family history of Makdougalls or Hays of Makerstoun to guide us as to their identification, and I should be most grateful if any of your readers were able to identify them.

The portrait of the elder man is a most remarkable one. He wears a crimson scarf round his arm, and a casque with crimson feathers is on the table beside him.

Yours truly,

MARY TERESA
FORTESCUE.



UNIDENTIFIED PORTRAIT (I)

QUAINT WOODCUT.

DEAR SIR,—I shall be much obliged if any of your readers can explain this allegorical puzzle of the "Bloody Battle between the Rats and Cats" depicted in this quaint woodcut. It is presumably of a political nature—a contest betwixt the Army and Navy, in which the "wet-bobs" worsted the "dry-bobs," for the last section shows the cats being strung up in batches of three on a

Notes and Queries



UNIDENTIFIED PORTRAIT (2)

gallows, whilst their decapitated heads adorn an arch, à la traitors' skulls on Temple Bar. The rats, having landed in force from their wooden-walled warship, lay siege to "Cats' Castle." Observe the great heart of the eviscerated rat in the foreground. The representation of their camp, with its bastions and mortars, is distinctly reminiscent of the army in Flanders as described by Uncle Toby and Corporal Trim. The general plan of campaign by the two leaders is short and simple; no quarter is to be given. The exact historical incident portrayed is unknown to

Yours truly,

H. SELFE BENNETT.

UNIDENTIFIED PAINTING (1).

SIR,—I have a picture at home dated 1625, and by a painter, A. Veer. This depicts some historical military scene, either, I should think, in Ireland or the Low Countries. I am anxious to find out what this is, and a friend has suggested my writing to you about it. I send you a photo of the picture and further particulars herewith.

Yours faithfully,

G. E. E. WELBY.

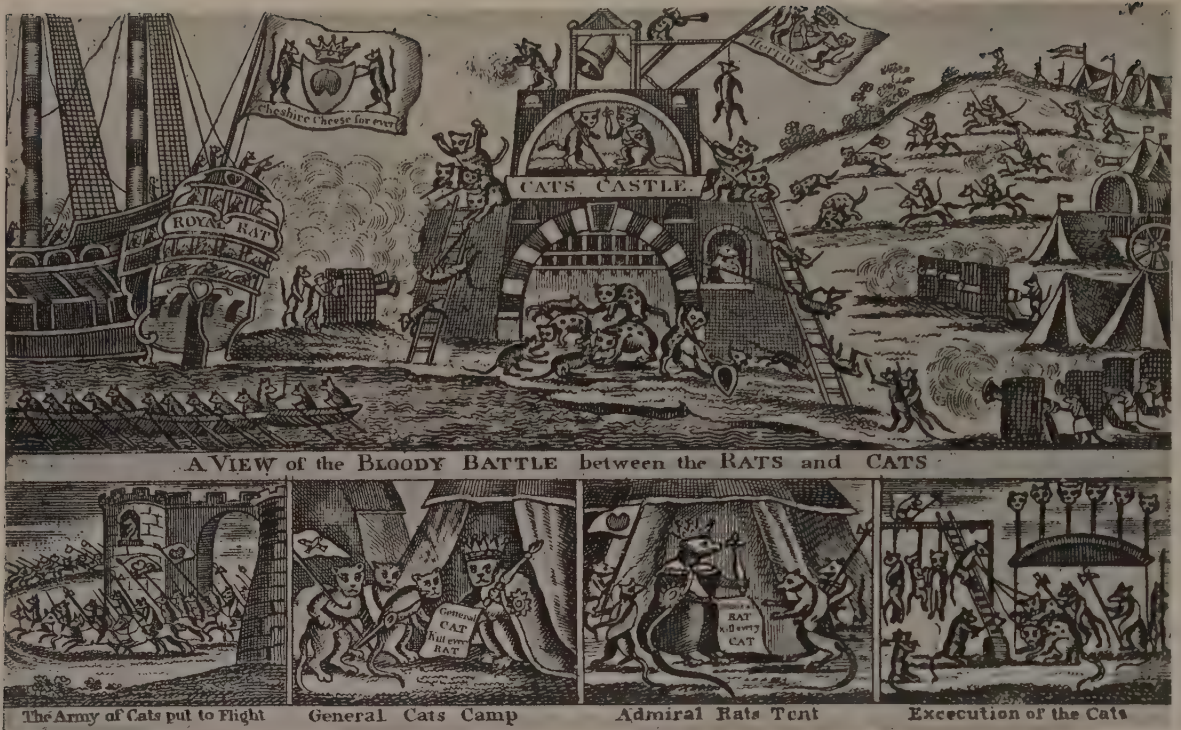
Size of picture, about 48 in. by 36 in.

Painter's name, A. VEER } on piece of wood right-
Date - - 1602 or 1607 } hand bottom corner.

The centre figure of the group on right (with back to the house) has buff-coloured coat, with steel breast-plate and an orange-coloured sash. The others various colours—buff, green and red (or orange). There are two standards among this group: one is dark green with a red central stripe; the other red with green central stripe (the red may be orange). The centre figure (looking to the other one above) is holding a card—I think a nine of a red suit—and standing immediately behind him two men, evidently prisoners, both well dressed. The group on the left are soldiers, and the flag here is red or orange, with no stripe. There are other cards lying on the ground. The house has small iron shutters, painted red. In the middle distance are fortifications, such as a town wall, and behind these a level plain, with hills in the distance. There may be a harbour or water with ships on it on the left of this plain where the light



UNIDENTIFIED PORTRAIT (3)



QUAINT WOODCUT

streak is, and running behind the small tree (to left of picture), but this is very indistinct. There are other tents and soldiers behind the tent on the left.

Generally speaking: A fortified camp with troops; two prisoners, for whom lots have been drawn, and the centre figure presenting the result to someone who is evidently in command of the forces.

UNIDENTIFIED PAINTING (2).

DEAR SIR,—I am sending you a photo of an oil painting, and shall be obliged if you will kindly reproduce it in the first issue of your Magazine. It is not signed or dated, but is a very old picture with beautiful colouring and perfect flesh-tints. Size 7 ft. by 5 ft. If you or any of your readers can furnish me

with particulars as to artist, date, and subject, I shall be obliged.

Yours faithfully,

D. S. LESLIE.

THE BEAUTIFUL GUNNINGS.

DEAR SIR,—Can any of your readers help me to find a copy of an old broadside or broadsheet with portraits of the three beautiful Miss Gunnings at top, and below a long poem written to the then Viceroy of Ireland, the Earl of Had-dington, by John Gunning, their father, and signed by him.

E. FANSHAWE.



UNIDENTIFIED PAINTING (1)

ANTIQUE LOCK.

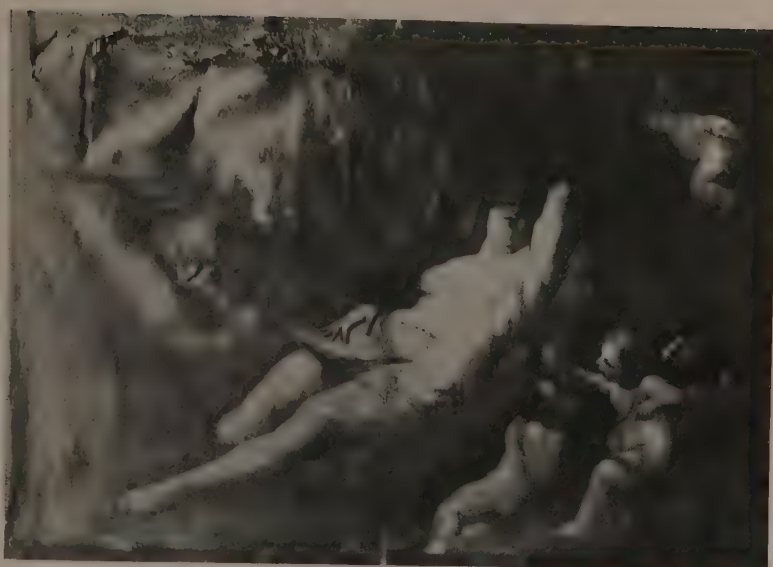
DEAR SIR,—I am asking through your Magazine the object the lock was used for

Notes and Queries

with an indicator, and there is no doubt it will get answered by some Birmingham reader. It is also a most interesting piece of workmanship, which no doubt Birmingham people will be pleased to hear of.

Yours
faithfully,
THOS.

HOLLOWAY.



UNIDENTIFIED PAINTING (2)

UNIDENTIFIED PAINTING (3).

DEAR SIR,—I enclose a photograph of an oil painting, 24 in. by 17 in., which was described in a catalogue many years ago as *The Wreck*. I cannot find any signature, but it is wonderfully painted, the sea and sky being quite in the style of Henry Moore's paintings, and, strange to say, it belonged to a family

of that name, although I have never heard of any relationship. I shall be very glad if any of your readers can identify it.

Yours
faithfully,
F. M.
HARTCUP.

UNIDENTIFIED PORTRAIT (4).

DEAR SIR,—
I send you a
photo to ask

you to kindly insert it, as by that means we may find whose portrait it is. His age, 35, and date, 1597, are very clear; also arms of three talbots' heads is clear. It has been handed down in our family. My late father had it direct from his grandfather, but he could get no tidings of it. It is a panel about 16 ins. by 12 ins. I also had a plain gold ring from the same source



ANTIQUE LOCK

with the initials R.C. divided by a heart, and surmounted by a crown marked roughly on it.

It belonged to Sir Richard Cromwell, born 1495, whose mother, Katherine Cromwell, was sister to Thomas Cromwell, another Earl of Essex, who was executed on Tower Hill, July 28th, 1540. She married Morgan Williams at Putney. The issue of this marriage in the fourth generation was the Lord Protector.

The ring is of plain gold. It has been continuously in the possession of our family, we being descended from the original owner.

My father had it direct from his grandfather, Thomas Marsh, who was born in 1738, and who married Frances Cromwell, daughter of John Cromwell, whose father, George Cromwell, married Joan Sage at Rodney Stoke, Somerset, January 24th, 1693.

Hoping I am not troubling you too much,

I remain, yours faithfully,

CHAS. HEN. CROMWELL MARSH.



UNIDENTIFIED PORTRAIT (4)

by painters unknown. This lady (and her pearls) was painted twice at least, for another portrait of her is in the possession of the descendants of her younger son, who retained his father's name of Brettingham. Her eldest son, my great-grandfather, took on Freston as his name. This lady was a considerable heiress.

Yours truly, H. W. FRESTON.



UNIDENTIFIED PAINTING (3)

UNIDENTIFIED
PORTRAIT.

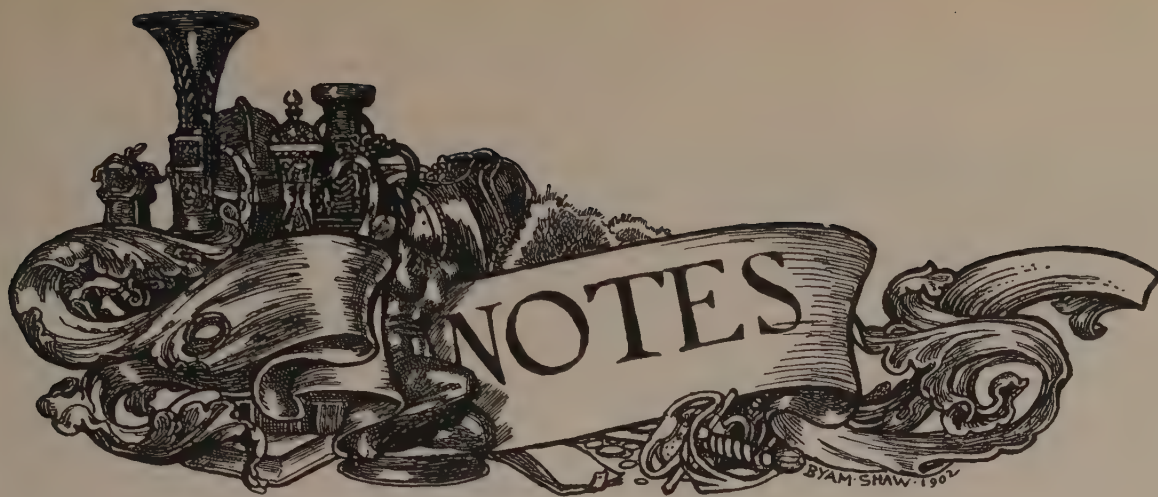
DEAR SIR,—Regarding the unidentified portrait of a lady marked No. 1 on page 38 of THE CONNOISSEUR MAGAZINE for September, I feel almost sure that it is a portrait of my great-great-grandmother, Henrietta Freston, of Wichendon Hall, Norfolk, who married Robert Brettingham, of Norwich, *circa* 1760. She died in 1795. I think this portrait was sold in London by my uncle about 1855. I have no idea of the author of the painting, and am of opinion he was not very notable. Several portraits of members of the family seem to me to have been painted about this time



ONE OF A PAIR OF WORCESTER VASES

THE LARGEST KNOWN OF THE HEXAGONAL SHAPE, 18 INCHES HIGH

In the possession of Stoner & Evans, 3, King Street, St. James', S.W.



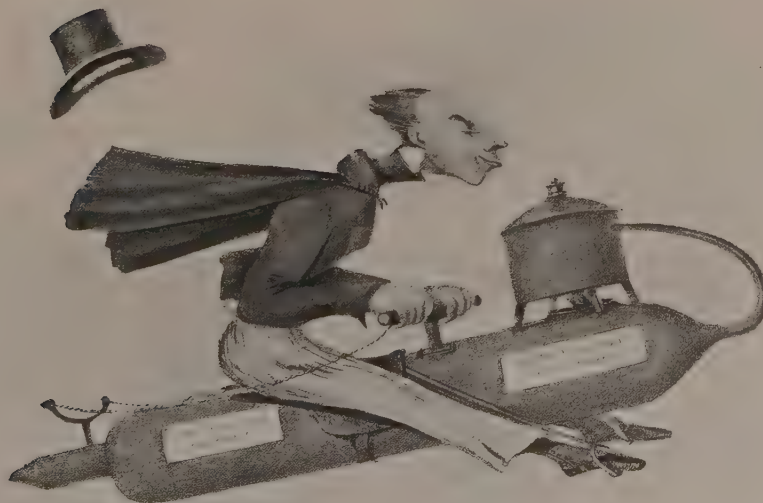
In these days of flying machines, of every conceivable type and style, it may be of interest to some of your readers to see that in the days of our grandfathers the minds of certain men were working towards the invention of some method of navigating the air. Though only a caricature, it shows pretty clearly that the question was under consideration by many inventors. The accounts given in your valuable issues, Vol. XII., p. 207, and Vol. XIII., pp. 13 and 29, show what was really accomplished in steam road traffic. As early as 1760, according to a letter

"The Flight of Intellect"

published in the *Leeds Mercury* of that date, Francis Moore, a linen draper, had invented a steam carriage, and therefore sold all his horses, persuading many of his friends to do likewise, because he anticipated that the value of the animals would be so affected by the invention. In France, in the same year, Cognot, a French engineer, made a locomotive which ran through the streets of Paris.

Your illustrations, *The Progress of Steam—Alken's Illustration of Modern Prophecy; A View of White-chapel Road, 1830; and Regent's Park in 1831*, are only slight exaggerations of Piccadilly at the present

THE FLIGHT OF INTELLECT



Portrait of M^r GOLIGHTLY,
experimenting on Mess. Quick & Speed's new patent high pressure
STEAM RIDING ROCKET



CHINESE BELL SIDE VIEW



CHINESE BELL FRONT VIEW

day. Who knows that in a few years' time the air may not be tenanted by a crowd of flying machines, the improved descendants of Messrs. Quick & Speed's "Steam Riding Rocket."—MABERLY PHILLIPS, F.S.A.

THE bell, of which two photographs are reproduced, was one of a peal of sixteen (some say seventeen) taken from the Temple of Earth at **Chinese Bell** Pekin at the time of the Boxer trouble, when the Japanese artillery stormed Pekin. These bells are often erroneously described as "bronze," whereas they are really silver-gilt, *i.e.*, silver gilded all over to look like gold. The one illustrated is about $11\frac{1}{2}$ inches to the top of the little idol, and weighed about $\frac{1}{2}$ cwt. Of course, whether the remaining fifteen or sixteen which constituted the peal are the same, or vary in size and weight, it is impossible to say.

It is believed that these bells were chiefly distributed amongst private collectors, and that there are some at Osaka in Japan, one or two in Russia, one or two in France, one or two in Germany, and several in England. Returning from Japan, a Mr. Somerville was on the boat part of the way, *viz.*, from Shanghai, and he told me that he had two of these bells. His father told me they had four, but not in this country. I might say, by-the-by, that the son is now back in

Shanghai, unless, of course, he has come back to England again.

There was a little pamphlet written about these bells, but very few copies were printed, and I was never able to get hold of or even see one. These bells are of the Chen Lung period, and are dated the 55th year of the Emperor Chen Lung.

THE portrait of *Lady Maitland*, which we reproduce by the kind permission of Mr. J. Pierpont Morgan, is one of Sir Henry Raeburn's blithest images of handsome young women. **Raeburn's Portrait of Lady Maitland** It ranks in attraction with the artist's *Mrs. Scott Moncrieff* in Edinburgh, and the *Mrs. Urquhart* in Glasgow. The work of about 1817, it is fresh and buoyant in expression and easy and dignified in pose. In short, it is painted with all the mastery of his last period; though, as a work of art, it does not reach the height of the wonderful *Mrs. James Campbell* or the *Lady Raeburn*. Both are among the greatest portraits in all art. The picture was exhibited at the Raeburn Exhibition in 1876, at Messrs. Agnew's Eleventh Annual Exhibition in 1905, and at the French Gallery in 1910.

Lady Maitland's beauty won the favour of Napoleon. Her husband, Rear-Admiral Maitland, was captain of the *Bellerophon* on the surrender of Napoleon on board



LADY MAITLAND

BY SIR HENRY RAEBURN

[*Photo Braun*]



JEWEL CASKET CLOSED

that ship, July 15th, 1815. When the fallen Emperor was shown into the captain's own cabin, he said, "What a beautiful room"; then, looking at a portrait that hung on a wall, he asked, "Who is this young person?" "My wife," was Maitland's reply. "Ah! she is very young and very *jolie*," was the response. And later, when he saw Mrs. Maitland herself, Napoleon said, "My faith! the portrait does not flatter her. She is even more beautiful than the painted image." The portrait which he saw was a miniature, and it is reproduced in the 1904 edition of Captain Maitland's *Story of the Surrender of Napoleon*.

I ENCLOSE photo of a very curious old jewel casket which appears to me to be unique, and may therefore be of interest to your readers. The following is a short description:—length, 12 ins.; width, $7\frac{1}{2}$ ins.; height, $8\frac{1}{2}$ ins. The principal portion of the inside consists of a well, below which are two drawers, access to which latter is obtained by lowering the front. The case is made of wood, and is covered with dark plum-coloured velvet elaborately worked in high relief with gold thread, sequins, and seed-pearls. A distinctive feature of the design is a series of crowns of five points, with the lower parts defined in seed-pearls.

The needlework on the outside is greatly discoloured by age; but the fronts of the two drawers are in almost perfect condition. The mountings are of brass, the lock-plate and hinges being of pierced and chased work, while the handle at each end consists of a mask, from which depends a double ring formed of two intertwined serpents. There were, no doubt, originally four feet to the casket, but these have unfortunately been removed. I have been unable to trace the history beyond learning that it originally belonged to some member of a royal family, and

that it was in the possession of one family for over one hundred years, viz., since about 1798. The work is considered to belong to the sixteenth century, and to be French; but the mountings are probably of a later period by a hundred years.

The casket is lined with red figured silk of an early period, but probably considerably later than the sixteenth century.

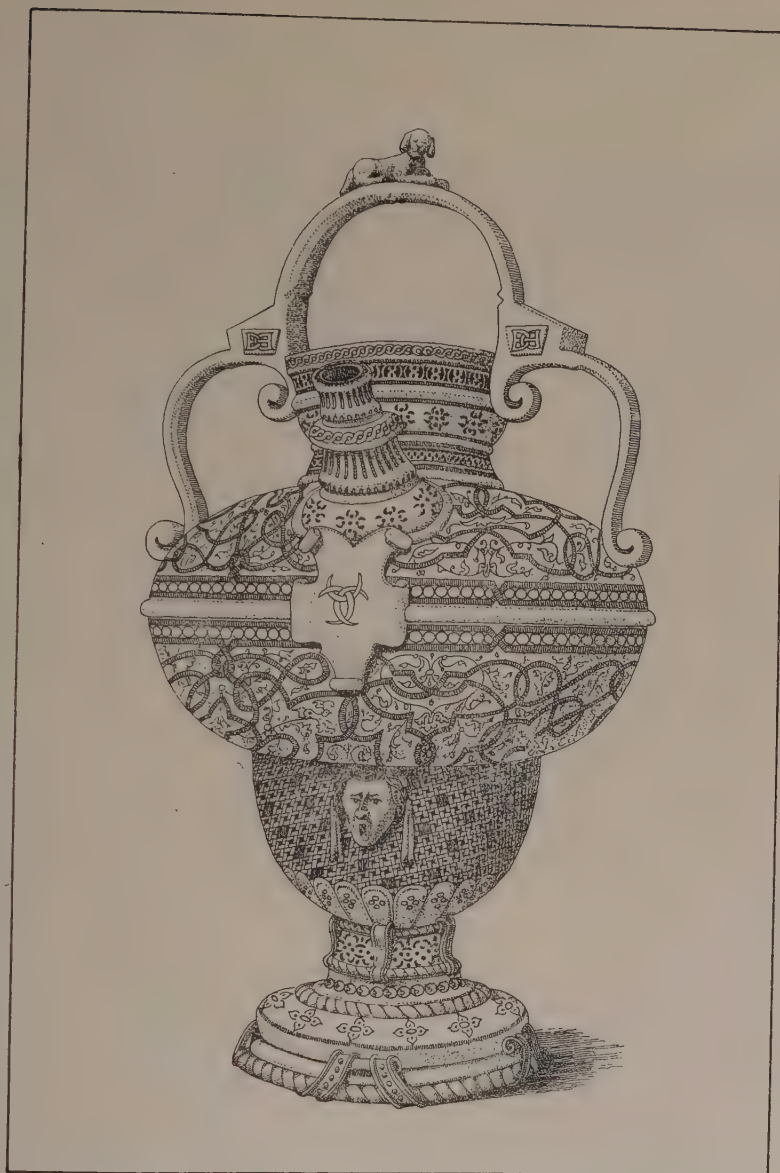
THE extreme rarity of specimens of the faïence of Oiron, generally known as "Henri Deux ware,"

as well as the remarkable and expensive character of its manufacture, has always made it a *poterie de luxe*; and when any example of the work, of which only some fifty-two pieces are known to exist, changes hands, the price it fetches is very considerable. There was a very great outcry in the public journals when, in 1865, the South Kensington Museum acquired at a cost of seven hundred and fifty pounds the little candlestick in this ware which it still counts among its ceramic treasures; and when, some few years earlier, Sir Anthony de Rothschild had given two hundred pounds for a similar one, it was then regarded as the freak of a millionaire. But when the details of the manufacture and the elegance of the design of this peculiar earthenware are appreciated, and when the fact is remembered that no two pieces are alike, the prices which have been paid for it will not seem unreasonable. Only within the



JEWEL CASKET OPEN

last few years has it been definitely established how and where these beautiful objects were produced, and when we know that their inception was only due to the pleasure and liberality of a wealthy lady of taste, Madame Hélène de Hangest-Genlis, and her son Claude Gouffier, and their design to her librarian, Jean Bernart, who took the idea of the scroll-work with which they are covered from his book-bindings, we may account for many of their peculiarities. The biberon which we illustrate, and which belongs to the best period of the manufacture, shows the interlaced crescents and the mono-



BIBERON IN THE INLAID FAÏENCE OF OIRON

gram of the Dauphin Henri; it was in the Portalés-Gorgier collection dispersed by sale in 1864, when it was sold to John Malcolm, Esq., of Poltalloch, Argyll, for eleven hundred pounds, the highest price until then ever paid for any specimen. After his death in 1894, it was again sold at Christie's to Messrs. Durlacher for the reduced amount of eight hundred pounds, and by them privately disposed of to the late M. Jules Lowengard, of Paris, and so returned once more to its native land.—J. TAVENOR-PERRY.

Our Plates

FOR descriptions of the portrait of Jacob Tonson by Hogarth and the two water-colour drawings by

Lawrence, which are reproduced in the present issue of *THE CONNOISSEUR MAGAZINE*, the reader must turn respectively to the articles on "The Ranelagh Club" and that on the "Drawings by Sir Thomas Lawrence" in the collection of Mr. E. J. Edward. A successor to Sir Thomas Lawrence in the suffrages of the fashionable world was Sir William Charles Ross, R.A., who held in the domain of miniature art a position analogous to that occupied by Lawrence a generation earlier in the art of portraiture on a larger scale. Ross was the last of the great miniature painters who

flourished before the invention of photography submerged this art into an obscurity from which it is only now emerging. The example by him, which is reproduced by kind permission of Mrs. E. M. Ward, the wife of the well-known historical painter, belongs to his later period. It was painted for a brother artist of Mr. E. M. Ward, R.A., and contains the portraits of two of the latter's children—Miss Alice Ward, now Mrs. Grimble, and Mr. Leslie Ward, who, under the pseudonym of "Spy," has given us kindly caricatures of all the celebrities of our times. It was exhibited in the Royal Academy of 1854, in company with a group of the Royal children. Both Mr. and Mrs. E. M. Ward were then engaged on pictures for Queen Victoria; and Mrs. Ward recounts how Her

Majesty told her that she not only thought it finer than Ross's portraits of her own children, but considered it to be the artist's *chef d'œuvre*. When the memorial exhibition of works by Ross was held at South Kensington, Mrs. Ward, fearing that the miniature might be damaged, declined to lend it; the Queen, however, interposed, and, at the special request of Her Majesty, it was finally included.

Of all English porcelain factories none produced so large a variety of original designs, both in form and decoration, as the one at Worcester. This was started in 1751, and its finest wares undoubtedly belong to its early period, when artists and modellers, having mastered the possibilities of their craft, brought to it a freshness of feeling and an originality of design which in later times was apt to degenerate into conventionality and repetition. To what artistic heights Worcester china attained at its best may be seen in the beautiful vase reproduced by permission of Messrs. Stoner & Evans, 3, King Street, St. James's. It is one of a pair, 16 inches high. They are of the rare hexagon shape, and epitomise in their attractions the qualities of this ware which most poignantly appeal to the collector. The design, a free adaptation of Chinese *motifs*, is gorgeously ornate; the reds, greens, and blues, set off by their framework of gold and interspaces of white, forming a sustained harmony of colour, which delights the eye like a fine picture or beautiful statue. They are in perfect condition, a fact not to be wondered at despite their age, for pieces of this superb quality were rare even in the palmy days of Worcester porcelain, and were almost as much prized and cared for by our ancestors as they are at the present time.

The plates of the two Queens, after Parris, are interesting as records of the picturesque costume of past centuries, while in the statue of the *Jeune Fille au Bain*, by Mme. Léon Berteaux, which is reproduced from the original at the Luxembourg, we have one of the finest conceptions of modern sculpture.

Books Received

- The Ingoldsby Legends*, illustrated by H. G. Theaker, 5s. net;
The Practice of Water-colour Painting, by A. L. Baldry, 12s. net;
The Natural History of Selborne, illustrated by George Edward Collins, R.B.A., 10s. 6d. net. (Macmillan.)

Compleat Angler, by Izaak Walton, illustrated by James Thorpe, 15s. net;
Idylls of the King, by Lord Tennyson, illustrated by Eleanor Fortescue Brickdale, 15s. net;
Birds of the Bible, by Gene Stratton Porter, 12s. net;
Stories from Hans Andersen, illustrated by Edmund Dulac, 15s. net;
The History of David Copperfield, by Charles Dickens, illustrated by Frank Reynolds, R.I., 15s. net. (Hodder & Stoughton.)

Florence and her Art Treasures, by Herbert Vaughan, B.A., F.S.A., 5s. net;
The Art of the Romans, by H. B. Walters, 15s. net;
Etchings, by Frederick Wedmore, £1 5s. net;
Venice and Venetia, by Edward Hutton, 6s. net;
Italian Sculptors, by W. G. Waters, 7s. 6d. net. (Methuen.)

A History of French Architecture, 1494-1661, 2 vols., by Richard Blomfield, £2 10s. net;
William Morris to Whistler, by Walter Crane, 6s. net. (G. Bell & Sons.)

The Ideals of Indian Art, by E. B. Havell, 15s. net. (John Murray.)

Notes on Pictures in the Royal Collections, by Lionel Cust, M.V.O., 12s. 6d. net;
Stories of the German Artists, by Dr. Hans W. Singer, 7s. 6d.;
Steinlen and his Art, 10s. 6d. net. (Chatto & Windus.)

London Houses from 1660 to 1820, by A. E. Richardson and C. Lovett Gill, 15s. net. (B. T. Batsford.)

The Works of Man, by Lisle March Phillipps, 7s. 6d. net;
Michael Angelo Buonarrotti, by C. Holroyd, 5s. net;
The Painters of the School of Ferrara, by Edmund G. Gardner, 5s. net. (Duckworth.)

The Consolations of a Critic, by C. Lewis Hind, 3s. 6d.;
Grimm's Fairy Tales, illustrated by C. J. Folkard, 6s. (A. & C. Black.)

The Sanity of Art: An Exposure of the Current Nonsense about Artists being Degenerate, by Bernard Shaw, 1s. net. (Constable.)

Pins and Pincushions, by E. D. Longman and S. Loch, 10s. 6d. net. (Longmans.)

The History of Painting, Vol. VII., by Haldane Macfall, 7s. 6d. net. (T. C. & E. C. Jack.)

Little Books about Old Furniture: Tudor to Stuart, Vol. I.,
The Period of Queen Anne, Vol. II., by J. P. Blake and A. E. Reveirs-Hopkins, 2s. 6d. each net;
The Sensitive Plant, by P. B. Shelley, illustrated by Chas. Robinson, 15s. net;
The Life of James McNeill Whistler, by E. R. and J. Pennell, 12s. 6d. net. (Heinemann.)

Through India and Burma with Pen and Brush, by A. Hugh Fisher, 15s. net. (T. Werner Laurie.)

The Troubled Pool, and other Poems, by J. Griffith Fairfax, with six original etchings by Lionel Lindsay, £1 11s. 6d. net. (Smith, Elder & Co.)

Edinburgh Revisited, by James Bone, £1 1s. (Sedgwick and Jackson.)

Flutterfly, by Clara Louise Burnham, 3s. 6d. (Gay & Hancock.)

The Flower of Gloster, by E. Temple Thurston, illustrated by W. R. Dakin, 7s. 6d. net. (Williams & Norgate.)





MISS CHAPLIN

FROM A COLOUR-PRINT BY PERCY MARTINDALE

AFTER JOHN RUSSELL, R.A.

Published by Messrs. Henry Graves & Co. Ltd.



IN Mrs. Oliphant's *Beleaguered City* we are told how the spirits of the dead invaded a French provincial city and thrust forth its inhabitants. Something of the same kind is happening in the art-world of London to-day. The dead masters have

Old London intruded into our picture galleries, not in spirit, but with their works. Over half the wall-space is given over to them, and our living artists go short of room. This is hardly as it should be. The masterpieces of past ages are worthy of reverence and admiration, but it is the living art—the art which images the aspirations of our own generation and transmits them to posterity—that most demands our countenance. We slow-thinking British are too apt to delay our appreciation of an artist's work until he is dead, laying golden wreaths on the tomb of him whom, when living, we

grudged the wherewithal to buy bread-and-cheese. This posthumous reparation, unfortunately, only possesses a sentimental value. Criticise our critics ever so ably, they cannot correct the faultiness of the dead hand, or inspire it to greater effort; and though our collectors

lavish fortunes on the work of "yester year," they cannot, by so doing, add a single masterpiece to the world's treasures. Posterity will judge us, not by what we have garnered from the past, but by what we have helped to bring to fruition in the present. To-day we revere art more than ever before, and so we treat it, as some of the speakers in the last election treated truth, by only using it on special occasions. We no longer employ it to any extent to portray contemporary life—that we leave to the camera. When our descendants gather together a pictorial record of 1911, they will have



LADY GORDON

BY JOHN DOWNMAN, A.R.A.

SHEPHERD'S GALLERY

no such store of pictures to draw from as exists of the older London—the London which is represented in the fine exhibition at the Whitechapel Art Gallery. Instead of these glowing canvases, racy of the soil, eloquent with feeling and humour, there will only be the stereotyped transcripts of photography. Even in the Whitechapel Exhibition photographs are in evidence—chiefly of Roman remains—but these records of the débris of a dead age may be left to the archaeologist; a single painting by Hogarth possesses more living interest than a whole roomful of them. The Hogarth pictures in the exhibition are not many—only six or seven—but they dominate it. The artist paints with so much gusto; puts on to canvas what he saw and felt with such lively conviction, that looking at his works is like stepping back into the pages of an eighteenth-century novel—one by Fielding or Smollett for choice, not Goldsmith. Goldsmith bowdlerised his age, treating it in much the same manner as a fashionable portrait painter his subject; his likeness is idealised, the blemishes disguised, and the coarseness that offended in the original refined into innocuousness. His pen, like the brushes of Reynolds and Gainsborough, never outstrayed the bounds of decorum. Hogarth, on the contrary, pictured the whole range of contemporary life with the accuracy of a parliamentary reporter. The England of “Tom Jones” and “Roderick Random” lives on his canvases; coarse and brutal, yet not wanting in beauty and sentiment; full-blooded in both its virtue and its vice. Hogarth’s art reflects these contradictory traits; the pigment flows from his brush in refined and harmonic phrase to record scenes whose humour is smudged with grossness, whose savagery is almost animal. The same hand which delights in such work can produce a picture whose every line and accent are replete with beauty. The sketch for the picture, *The Ball at the Wanstead Assembly*, affords an example of the latter phase. Not Gainsborough or Watteau could have shown more exquisite grace than Hogarth in this representation of a maze of dancers in a ball-room. Each figure is individual, distinct, and pulsating with life; but the composition is so knit together that the feeling of movement flows through the picture like a rhythmic melody, in which line and colour have been harmonised into perfect concord. The two canvases of *Noon* and *Evening* carry us from the elegance of the ball-room to the coarse humours of the “Georgian” era with a loss of beauty but a gain in dramatic significance. The pair, which form the finer moiety of the series of *The Four Times of Day*, were painted in 1738, and sold by Hogarth to the Duke of Ancaster for seventy-five guineas; their two companions, *Morning* and *Night*, realising £48 6s. They are not among Hogarth’s greatest works, yet no one but he could have put so much incident on canvas—every particle invested with meaning—and put it on in such a painter-like manner. The *Noon* is the better picture, one of his most perfect compositions, indeed; and if the quality of its brushwork be uneven, there are passages—the buxom wench who is being embraced by the black servant, for instance—in which

the artist expresses himself with a joyous and fascinating dexterity.

The *Southwark Fair* was painted five years earlier than the *Times of Day*; it is almost over rich in incident, yet redeemed from busyness by its breadth of treatment and the masterly handling of its colour. The *Sleeping Congregation*, painted in 1736, and giving us a portrait of Dr. Desaguliers, the preacher, is little more than a vigorous sketch, yet tells its story with a graphic ease and humorous insight that could hardly be bettered.

Of topographical views of London, in all ages since the painter’s art flourished in England, there is an almost bewildering profusion, most of the craftsmen between Canaletto and Walter Greaves being represented. To pass them over for examples of an inferior art seems almost a profanation, and yet—one must confess it in all contriteness—the six scenic models in cardboard and paper by Mr. John B. Thorpe give one a more vivid idea of the architectural features of old London than all this resplendent array of glowing canvases. The models make one realise the altered scale of sizes existing in the London of the fifteenth and sixteenth centuries and the London of to-day. Now we crane our necks to catch a glimpse of St. Paul’s over the surrounding buildings; then the old St. Paul’s, taller in its spire, but not in its main building, brooded over the city like a hen amongst a newly-fledged hatch of chickens. Westminster Abbey, the Guildhall, and the Tower, now dwarfed into insignificance among a mass of taller edifices, towered as mountain masses above a level plain. Most fascinating of all is the model of old London Bridge, its nineteen massive arches straining under the weight of a double row of houses, whose backs projected into space above the swiftly flowing river. One has thoughts of trap-doors, of bodies being dropped under the cover of night into the rushing water; though in reality these houses were inhabited by no gangs of cut-throats, but by substantial burgesses, among whom were the painters Samuel Scott and Hogarth.

WITH Hogarth was supposed to rise the dawn of English art, and yet we had great painters before him

Old Masters at the Graves Galleries	some who were English born, as Hilliard and the Olivers, and others who were Englishmen in everything but birth. Van Dyck was among the latter. Though Flanders bred and taught him, when he crossed the Channel, England set her seal upon his art; and the pictures he painted here, whether they be Flemish or Italian in technique, are wholly English in their feeling and sentiment. It is fitting, then, that in the exhibition of “Old Masters” at the Graves Galleries, where, save Hogarth and Gainsborough, all the greatest of the English eighteenth-century portrait painters are represented, an example by their Anglicized Flemish predecessor should be included. This is a head and shoulders portrait of Philip, Earl of Pembroke, which, though not handled with the master’s usual force and brilliancy, arrests attention by its psychologic insight,
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THE SKATING LESSON

BY GEORGE MORLAND

THE GRAVES GALLERIES

the troublous times preceding the Civil War having written their marks so deeply on the face of Charles the First's Lord Chamberlain that it haunts one with a presentiment of coming danger. Sir Joshua Reynolds is lavishly represented. Here is his design for one of the lights of the Oxford window, a full-length of *Charity* typified by pretty Mrs. Sheridan with a trio of ruddy visaged urchins clinging about her. The work is a failure for the purpose for which it was intended; it is not suitable for stained glass, and the girlish figure of Mrs. Sheridan, who looks younger here than when, as Elizabeth Linley, she sat to Gainsborough in her teens, is hardly an embodiment of the greatest and most long-suffering of the Virtues. As a picture, however, apart from its emblematic and utilitarian significance, it is one of the most charming of the artist's conceptions. It is fortunate for Reynolds that the inroads of his sitters on his time did not often permit him to stray into the realms of religion and mythology. His portrait of *Mrs. Pownall as "Hebe,"* painted in 1769, fails to carry us to even the region of the Olympian heavens. Mrs. Pownall stands on a cloud, the solidity of whose substance is evidently necessary to support her weight, while she holds aloft the cup of the gods in a manner suggestive of its speedy fall. The figure is, nevertheless, gracefully posed, and the beauty of the general design and its refined coloration redeem the work from being even a comparative failure. The portrait of *Emilia Mary, Duchess of Leinster,* painted about six years later, shows Reynolds a master in his legitimate sphere of portraiture; fresh in colour,

with the flesh-tones beautifully rendered, it is a wholly satisfying piece of work. The *Mary, Duchess of Ancaster and Kesteven*, of 1759, not the only version of this lady he painted, has probably faded, for only a faint trace of carnation is distinguishable on the cheek. If so, the hands of time have dealt discreetly with the work, for the lowering of the colour values, which now transform it almost into a monochrome, has converted it into a superb tonal harmony, rhythmic, tender, and of unspeakable charm. Robert Smirke's version of the full-length of *Isabella, Duchess of Rutland*, destroyed by the fire at Belvoir Castle, reveals what a fine picture thus perished; for though the handling and feeling of the copy are not those of Reynolds, the grace and dignity of the original survive in it. Dignity and grace, too, are combined in the picture of Mrs. Townley Ward, by Reynolds's rival, George Romney—"the man in Cavendish Square," as the president called him. In this superb canvas Romney justifies the admiration which the fashionable world of his day bestowed upon his work, and which posterity has since endorsed. There is a noble simplicity in the pose of the figure and the way in which the folds of her flowing draperies are disposed. Lawrence's *Mrs. Cunliffe Offley* is one of his most powerfully painted pictures, the firm, solid handling and rich colouring forming a pleasing contrast to his later and more meretricious manner. Of the three Morlands, perhaps the small portrait of his wife is the most pleasing. It is probably painted from life, and may have been originally intended as a study of drapery only, for the face is the

least satisfactory part of the work. The fluent, spontaneous handling forms a contrast to the more laboured brushwork of *The Skating Lesson*, which is, nevertheless, an attractive and finely composed picture. Even better is the companion work of *Boys Bathing*, which is rendered with greater force and freedom. A *Portrait of the Father of the Artist* by John Opie, obviously an early work, is set forth in convincing sincerity, the strong rugged features of the original being recorded with a force and a power of characterisation that Opie could not have bettered in his later days, though he might have modulated their stern austerity of expression. The fascinating art of John Hoppner, R.A., is seen to great advantage in his presentment of the *Countess of Westmorland*, which, though decidedly sketchy in parts, could hardly have been carried further without some loss to the delightful feeling of spontaneity which now permeates the work.

At Messrs. Shepherd's Gallery (King Street, St. James's) one can make sure of finding the art of well-known masters shown in unexpected phases, and that of painters, whose reputations rest on half-discredited notices in biographical dictionaries, being revealed in a manner which more than justifies the latter. In the present exhibition the greatest attraction is a portrait of *Commodore Keppel* by Reynolds, painted in 1749, one of the last works the artist produced before setting foot in Italy. Reynolds was present at Keppel's interview with the Dey of Algiers, when that potentate became so incensed with the young naval officer that he called him "a beardless boy," and threatened him with the bow-string. Keppel in reply calmly pointed to his fleet in the bay and said that, if such was his pleasure, there were Englishmen enough in those ships to make for him a glorious funeral pile. Subsequently the fleet, with Reynolds on board, proceeded to Port Mahon, Minorca, where it arrived on August 23rd. While here Reynolds set up his easel, and this portrait, a three-quarter length, is in all probability one of the first-fruits of his visit. Keppel is depicted with energetic and determined mien on a rocky shore, while in the background the Bay of Algiers is shown with the English fleet in readiness for action. The colour is strong and sustained, and the handling is as direct and vigorous as in any of Reynolds's later works. This newly discovered picture illustrates a phase in his art of which little is known and which hitherto has not been properly appreciated. Its strength, power of expression, and its perfect sincerity—a quality not always found in the painter's later works—go far to justify Hudson's remark to him when he returned from Italy: "Reynolds, you don't paint as well as when you left England!"

One has lingered so long over this interesting canvas that a few brief remarks will have to suffice for the other attractions in the exhibition. The portrait of *William Farrington*, by John Berridge, introduces an artist to the public whose name is well known as a pupil of

Reynolds, but of whose work no example has been shown within living memory. It shows him as a painter of no mean power; the pose of the figure is a little stiff, but the colouring is harmonious, natural, and forcible. John Downman is represented by one of his rare essays in oil, a well-modelled portrait of *Lady Gordon*, which, handled with the feeling of a pastel, attains a curiously pleasing quality. Other works which should be mentioned are a delightful little sketch by Gainsborough, another by Constable, a powerful portrait of *Admiral Keppel* by Nathaniel Dance, and a water-colour strongly reminiscent of Müller by E. J. Nieman.

THE collection of English masters which formed the inaugural exhibition at the new galleries of Messrs.

Old Masters at the Knoedler Galleries

M. Knoedler & Co. (15, Old Bond Street) was noteworthy for two portraits by Francis Cotes, R.A., which are certainly the finest works by this artist which have been shown of recent years. Cotes was a man of great talent, if not of actual genius, and in these full-lengths—of Sir Griffiths and Lady Mary Boynton—he fully held his own with the goodly company among which they were shown. These pictures were painted almost at the close of his career, being probably the pair of full-lengths exhibited in the Academy of 1769, the year previous to the painter's death. Horace Walpole remarks "very pretty" of the gentleman's portrait, and though the adjective is hardly the most fitting that could be employed, no one will quarrel with the eulogy it conveys. The scheme of colour was refined and delicate, and the handling of the work solid without being heavy. It was the companion, however, that was the more attractive; this beautiful woman could scarcely have been presented in more fascinating guise by Reynolds or Gainsborough. Cotes, however, was not influenced by either of his great contemporaries; his work belonged to the earlier tradition when fine, solid craftsmanship had not been replaced by a lighter and more fluent style of handling—superbly effective in the hands of genius, but degenerating into meretricious flimsiness when employed by lesser artists. The colour was delightful, luminous, harmonious, and tender; the dominant tones of silvery grey and pale blue, relieved by a note of tender yellow, flowed through the picture like a melody. Hoppner's group of *Lady Mornington and Children*, which hung between the two works by Cotes, did not gain by the contrast, its vivid reds looking hot and forced when shown up by the cool tones of its neighbours. Strongly reminiscent of Hoppner, but more solidly painted, was the brilliant rendering of *Miss Anna Seward*, by John Opie. In this, while the brushwork was rendered with the artist's usual strength, there was a lightness of touch and an appreciation of feminine charm which he rarely attained. For fine brushwork, however, the portraits of *James Cruickshank* and *Robert Hodshon Cay*, by Raeburn, surpassed anything in the exhibition. There was a superb ease of handling about these works, an entire absence of straining after effect which made them



BOYS BATHING

GEORGE MORLAND

THE GRAVES GALLERIES

thoroughly convincing. Of English eighteenth-century painters, Romney, though his outlook and feeling were different from those of the Scotch artist, was most like him in the simplicity of his expression, and this is shown in his portrait of *Mary Phipps*, a dignified and honest piece of work. Of the three Gainsboroughs the landscape, *A View in Shropshire*, was the most characteristic, the tender glow of colour which suffused the work being expressed with much refined power.

WHETHER actually good or bad, the Society of Scottish Artists' Exhibition is always one of the most interesting of those held annually in Scotland; for invariably the works hung are largely by young men, and accordingly one is given an opportunity—to a far greater degree than at the

Academy or the Glasgow Institute—of observing the latest phases in Northern painting. The Society's show of this year, held in a part of the Academy's new quarters, is no exception to the rule; but, while grateful for the chance thus afforded of seeing and studying pictures illustrating the temper of the age, one is forced to question whether the bulk of the tendencies manifested are altogether good, altogether praiseworthy.

There are two good things, if only two, of which the French post-impressionists have been the means of reminding us. Like the Japanese masters, they have striven to evince the excellence at all costs, not necessarily of elliptical handling, but of a bold and striking

simplicity; and they have pointed out, times without number, that when a man sits down to paint a picture he should choose a definite motive, and should decide exactly what form of beauty he purposes creating. Now it is a nonchalance concerning these tenets—or rather these truisms—which is at the root of numerous failures at the exhibition in question, and one has not to scan the walls long before being made conscious of this fact. Look, for instance, at Mr. George Pirie's *Shepherd Dogs*. In this the drawing, if neither spirited nor virile, is at least competent and accurate; but the artist has given his dogs a background of almost precisely their own hue, and consequently they do not spring into life before the spectator's gaze. Far from being simple on account of its monotony of colouring, the picture fails for lack of that explicitness which results from boldly outlining the important items; and one has only to think of Matisse, or, better still, of Goya or Mr. Pryde, to perceive the justice of the above criticism.

A like failing is discernible in Miss Ethel Moorehead's portrait, *Little Girl in Pink*, for therein the subject has brown hair, and around this is a ground of kindred tint; while one sees analogous limitations in Mr. William Walls' *Arboreal Cat*, a picture of a wild animal climbing a tree. For the animal itself has too many details encircling it, and these, drawing one's gaze hither and thither, tend to rob the actual subject of the illusion of reality, and prevent it from dominating the canvas as it should. But if the foregoing, despite the merits they unquestionably possess, betray a want of simplicity and of

definite intention, this charge is even more justifiable in the case of Mr. John B. Marshall's water-colour, *A Hazy Morning*. Showing a pier with people standing upon it, this picture contains some charming notes of colour; but, considering the small dimensions of his paper, the artist has included too great a number of figures, and so one is unpleasantly reminded of Whistler's dictum, "that the space to be covered should always be in proper relation to the means used for covering it."

Turning to consider some of the better works, an artist who deserves praise is Mr. Hector Chalmers. His landscape, *Night is Coming*—in its foreground a shepherd driving home some sheep, and in the distance a sky tinted with sunset—is one which Corot would certainly have liked, for it well expresses the peaceful atmosphere of evening in the country. The picture is alive and natural, in fact; and the same may justly be said of a pair of East Lothian sketches by Mr. Ewan Geddes, and again of Mr. Walter B. Hislop's *Summer Night*, a work further remarkable for its purity of tone. There is plenty of vitality also in two little water-colours by Miss H. C. Preston MacGoun, both of them studies in child-life; while an engaging thing which hangs near these is Miss Meg Wright's pastel, *Resting*, which depicts a young lady, in a black hat and biscuit-tinted costume, seated on a sofa of faint green. Here the draughtsmanship is anything but powerful or striking, and indeed the entire piece is slight in the extreme; but the gentle colouring throughout possesses unique charm, there is a good deal of expression in the face, while, above all, the picture has the saving grace of simplicity and naïveté, and is thus one which no one could easily forget. Of more robust calibre is Mr. David Foggie's *Nude*, a canvas one can imagine Ingres or Boucher stopping to admire; for in this the painter has attempted no more than to portray the female form in a pose difficult to draw, and he has achieved his intention perfectly.

Mr. Foggie shows several other pictures, and most of these are distinctly promising. Mr. W. G. Burn Murdoch's *Indian Garden Party*, like all this artist's productions, is attractive by reason of the markedly personal outlook it expresses, but at the same time manifests no great technical ability; and herein he is the direct antithesis of Miss E. S. Harland and Mr. David Alison, both of whom exhibit portraits which are able as regards drawing and colouring, but which are quite deficient in originality. One detects the latter quality, however, in Mr. E. S. Harrison's monotype, *The Bridge: Vernon*; while Miss Latimer's *Springtime* has breadth and luminosity, and Mr. James Riddell's *End of the Birch Wood* shows a gift for faithfully rendering the graceful symmetry of trees. Others who show work of some note are Miss Annie French, Miss Katherine Cameron, and Mr. Walter Grieve, while a landscape painter who merits really especial notice is Mr. Peter Mackie. His *Caradale Bay* has the characteristic fault of modern impressionist painting, for it has been done with a loaded brush, and accordingly the surface is obtrusive; yet this picture is a fine piece of colour, and the artist has undoubtedly transmuted to his canvas some of the strange, romantic glamour which

pervades the firths of North-western Scotland. Mr. Mackie's *Ochils* is even better, and it proclaims its painter as one who, while having a genuine love of nature, sees her withal in terms of pictorial art—sees her, that is to say, with a sense for the restrictions of a frame, and with his mind dwelling constantly on design and composition. This landscape is among the best which have lately been exhibited in Scotland, and it is not extravagant to say that, if placed among a collection of Sisleys, Monets, and Pissarros, it would look by no means out of place.

In the department of sculpture there are several notable items. There is a lively portrait-bust by Mr. H. S. Gamley, a young sculptor whose talent has repeatedly been mentioned in these columns; and there are two clever things by another rising man, Mr. Percy Portsmouth. Miss Mabel R. Locke exhibits a slight but graceful marble-relief of a baby's head, *Husheen*; while Mr. Louis R. Deuchars shows a full-length bronze statue of the late G. F. Watts. If only on account of its subject, this work is naturally of much interest; but, as it was done just a few years before the great painter's death, it is perforce deficient in vivacity, and hardly represents Watts as one likes to think of him.

The 157th exhibition of the Royal Society of Painters in Water-Colour, though it attains its usual high level of

Exhibition of the Royal Society of Painters in Water-Colour

accomplishment, is not distinguished by any particularly striking works. The older members more than hold their own, and it is their work rather than that of the later additions to the ranks of the Society which provides the chief attractions to the exhibition. The President, Sir E. A. Waterlow, shows several characteristic drawings, of which *Pevensey Bay from Crowhurst* is perhaps the most successful. This represents a broad expanse of country seen beyond a well-wooded foreground; it is tender and delicate in colour, and atmospheric in quality. Mr. R. Thorne-Waite's *Haymakers* is treated with a breadth and handling worthy of Cox. Cox, however, would not have given us such pretty coloration. It is too pretty, in fact, and converts what might have been a great and convincing work into merely a pleasantly effective one. Mr. Charles Sims in *Love the Hunter* is reminiscent of no one but himself, the drawing seeming like a caricature of some of his former productions. There are passages of great beauty in it, but the handling is so summary and the composition so confused that it is difficult to arrive at the meaning of the work. Mrs. Knight is rather over represented with her six works, which are more or less variants of the same theme. She attains the feeling of sunlight and open air in her drawings, which are undeniably clever, but their colouring is too vivid to be altogether pleasant, while the continual repetition of the same effect palls on the palate. Mr. H. S. Hopwood's *Evening: Newlyn Harbour* owes something of its tone and texture to it being painted on linen. This device robs it of something of the essential quality of a water-colour; nevertheless, its unobtrusive strength, poetical feeling, and tender colour

Current Art Notes

make it one of the most striking works in the exhibition. Mr. F. Cayley Robinson's *Aeneas and his Chiefs after the Fall of Troy* is practically a monochrome in blue, and superficially resembles a huge Wedgwood plaque. One says superficially, because, though the classical quality of the design gives it a dignity and distinction reminiscent of Flaxman, Wedgwood's master designer, the colouring is tinged with a warmth and feeling quite unlike the precise hard quality of the Wedgwood tassies.

The North Side of Exeter Cathedral, by Mr. T. M. Rooke, looks like a highly elaborated drawing strayed out of the architectural room of the Royal Academy. It has the merits of sincere observation and thorough and highly-wrought craftsmanship, but there is a lack of feeling in the work which makes it less interesting artistically than architecturally. The background, with its fine view of snow-covered peaks, is the most convincing portion of *Rising Mists*, *Corrie Greta, Skye*, by Mr. Colin B. Phillip. The rocks in the foreground are imperfectly felt and lacking in texture, so that it is difficult to decide whether they are stone or banks of earth. Mr. W. J. Wainwright's *Weighing his Cares*, a jester contemplating a bladder, is a characteristic example of the artist's highly elaborated, conscientious work. Mr. R. Anning Bell's *Ruth and Naomi*, Mr. D. Y. Cameron's *Arran*, the *Jerusalem* of Mr. Robert W. Allen, and the several examples of Mr. I. S. Tuke, are among the other works which lend distinction to the exhibition.

Early Chinese Pottery, Porcelain and Ivory

SOME of the initial phases of ceramic art are exemplified in the exhibition of "Early Chinese Pottery, Porcelain and

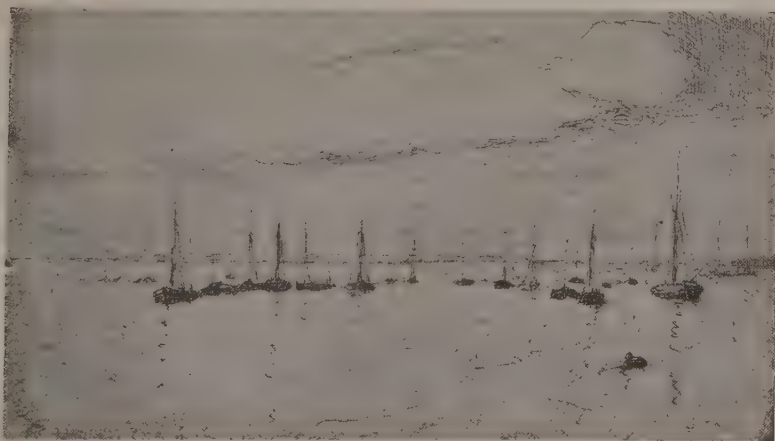


CLAY FIGURE OF A HORSE

T'ANG DYNASTY

dynasty (A.D. 618-916) there is, however, a rich and varied selection. Some of these works, renderings of animals and figures, more properly belong to the art of the sculptor than that of the potter, so fine is their modelling and so realistic their treatment. Noteworthy among them is an earthenware figure of a horse, which attains, in its largeness of treatment and noble simplicity of line, the feeling of a Greek statue. Some camels are modelled with equal realism, but hardly the same skill. These examples bear traces of having been originally coloured. A variety of other figures enables one to trace the gradual development of ceramic art from the naturalism of its early period to the highly decorative conventionalism of later times. Throughout this transition stage the technical skill of the potter was steadily progressing; he at first only painted the earthenware, later on he glazed it, and gradually the earthenware itself

was superseded by the finer porcelain. Of the early glazed pieces there are many interesting examples shown; on some the glaze has almost entirely perished, on others beautiful effects of colour have been accidentally attained by faulty firing. The exhibition, which contains many



WHITSTABLE OYSTER BOATS

FROM AN ETCHING BY L. WALKER PUBLISHED BY MR. J. F. E. GRUNDY

fine examples of the Ming dynasty—by the end of which period the potter's craft had attained almost its highest development—and some beautiful ivories, is highly interesting and instructive.

Water-Colours, by F. C. Mullock, W. H. Walker, and Tatton Winter, R.B.A.

THE trio of exhibitions at Messrs. Walker's Galleries (118, New Bond Street) afforded a pleasant variety in subject and technique. Mr. F. C. Mullock was represented by some seventy and odd water-colours, principally of North Devon. These were fresh and breezy in their



THE SHADOW

BY W. H. WALKER

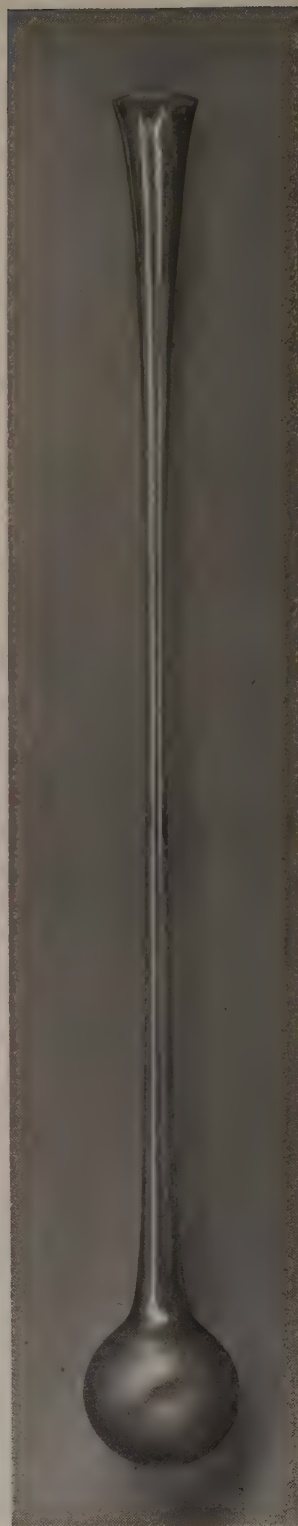
treatment, and looked as though they were direct transcripts from nature. A second series of the "Wayward, Wanton and Whimsical Drawings" of Mr. W. H. Walker displayed a distinct technical advance on those he exhibited last year, while his play of fancy, if less extensively shown, revealed no falling off in quality. Perhaps the most dainty and effective of the drawings is the one entitled *The Shadow*, which represents a lover lying on some rocks and peering into a glade, the clearly marked shadow of a nymph on a tree denoting the object of his glances. Cupid, perched on his back, has transfixed the shadow with his arrow. Another quaint fancy, called *The Rib*, showed the father of mankind curiously regarding his rib, which has been formed into the semblance of a woman. Mr. Tatton Winter's renderings of *Dutch and English Landscape* showed a versatility of outlook and technique which one is hardly accustomed to associate with the work of this artist. Mr. Winter seems equally successful in his delicate tonal effects, his fresh transcripts of wind-swept pastures and his renderings of quaint Dutch street-scenes.

Children's Armchairs

A NOVELTY in furniture design is shown in the collection of children's chairs now on view at Messrs. Law, Foulsham & Cole's (7, South Molton Street). Very dainty are some of these pieces of miniature furniture, in many of which are reproduced the beautiful forms and ornamentation of the older English furniture. Comfort, however, is not sacrificed to beauty, and some of the chairs look so inviting that children of a larger growth may feel inclined to envy the provision made for their offspring.

"Long Glass"—or Yard of Ale

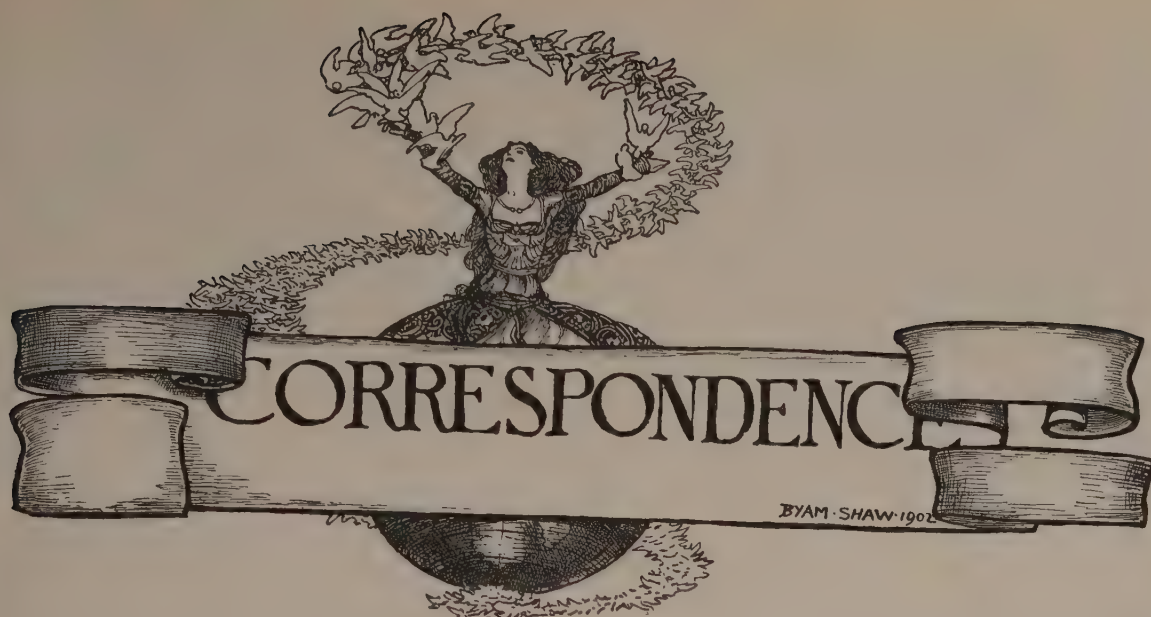
THE "Long Glass" illustrated, which is of considerable antiquity, is one yard long, and belongs to Mr. Robert Belfitt, J.P., Sheffield. It appears to have been the custom at certain intervals for the advanced students at Eton to drink from this glass, which just holds one pint when full. The difficulty came in when the globe was half empty, air rushing down the stem and scattering the liquid over the waistcoat, or more likely the shirt front, and collar of the drinker, to the great amusement of the bystanders. Lord Curzon, in a letter, describes the operation at some length, and said it was in use when he was a student there. Mr. Belfitt wrote to Canon Lyttelton, the Head Master of Eton College, asking if it was still in vogue, but from a letter dated July 15th, 1909, it does not appear the glass can be found, although the letter says: "I can certify that the ceremony here was in full swing in 1873, but I cannot say when it disappeared." The fact that the one formerly in use at Eton is not now apparently in existence makes the Sheffield glass probably the only one that can claim any antiquity, it having been in Mr. Belfitt's family for over a century.



A "LONG GLASS"



*Eleanor d'Autriche, Queen of France, Second Wife of Francis Ist 1529.
The draw^g by E. S. Paris from Willemin's "Monuments Francaise."*



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR MAGAZINE*, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

"The Crucifixion."—A4,663 ("Violin," Broomham).—Your coloured engraving of this subject engraved by C. G. Lewis, as described, is only worth a few shillings.

Engraving by J. R. Smith and Dickens Signature.—A4,674 (Glasgow).—(1) We cannot give a valuation of the engraving of *Queen Charlotte*, by J. R. Smith, after Sir Joshua Reynolds, from the particulars you give us. The value would depend upon which state your impression is and the condition, and we should have to see it before giving an opinion. (2) The signature of Charles Dickens on a cheque is worth a few shillings.

Books.—A4,678 (Fairfield, Liverpool).—The four books you describe would only fetch 10s. to 15s. in all if included in an auction.

"The Seasons," after Herring, and "Dr. Johnson."—A4,712 (Ashley Gardens).—(1) The value of the set of the four *Seasons*, by Harris, after Herring, as described in your letter, would be about £5. (2) The print of *Dr. Johnson*, by S. Bellin, after E. M. Ward, is only worth a few shillings.

"Raphael Cartoons."—A4,720 (East Ham).—We fear the Raphael Cartoons described in your enquiry are quite unsaleable.

Mason Ware Jug.—A4,729 (Whitley).—Mason ware jugs, such as the one shown in the drawing, are very common, and the form indicated is rather late. The jug would not be much esteemed by a collector, and the value would be from 15s. to 20s.

Firm of Potters.—A4,742 (Herne Hill).—We have apparently no record of a firm of potters tracing back as far as the Wedgwoods, who are still carrying on the work. No one appears to know who was the first Wedgwood engaged in the potter's art. The pedigree is well made out from Gilbert Wedgwood, of Burslem (married in 1612), right down to members of present firm (see Chaffers). It is possible there

may be pottery families as old as the Wedgwoods, but they have not attained such distinction or been so continuously engaged as manufacturers.

Painters.—A4,749 (East Ham).—(1) We have a record of four artists named Vickers, and without knowing the initials of the painter of your picture, we cannot tell you of his standing or the probable value of his work. (2) An artist named C. Buott is recorded as exhibiting in 1879, but his work is not well known.

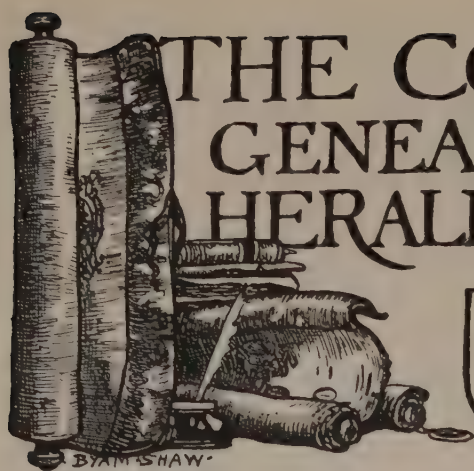
Artist.—A4,797 ("Heronceaux," Glasgow).—There is no record of an artist named A. Peillet painting in 1881, and his work is not known in England.

Engravings.—A4,808 ("Llennoco," Tralee).—(1) The engraving of *The Hero and his Horse on the Field of Waterloo*, by T. Lupton, which you describe, is not worth more than 7s. 6d. or so. (2) We could not give an opinion on *Una and the Lion* from the particulars you send. It would be necessary for us to see it.

Bristol Delft Bowl.—A4,810 (Buckhurst Hill).—The inscription on the bowl is quite a common one on Bristol Delft bowls. The bowl, being perfect, should be worth from 50s. to 60s.

Plate.—A4,811 (Vancouver, B.C.).—The ware appears to be an attempt to imitate the fine old Chinese block enamel. Judging solely from the drawing and particulars sent, which is of course not altogether conclusive, we have no doubt that it is quite modern, and very likely European. In this case it is not of value.

Terra-Cotta Plaques.—A4,812 (Newcastle).—The pair of terra-cotta plaques described may be by a celebrated French modeller named Clodion, who flourished in the eighteenth century, and some of whose designs were copied in Sèvres porcelain. If they are originals, they are, of course, valuable, but it would be impossible to give a definite opinion without seeing them.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[THE idea that inquiry into one's family history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships, and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only descents of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family who ever owned an acre of land must have had a Chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

BROWN.—The wife of the late, and last, Lord Blantyre (Charles, who died 15th December, 1900) was Evelyn, second daughter of the Duke of Sutherland, and she died 24th November, 1869. We cannot find that any Lord Blantyre married a Lady Baird. Ellen, daughter of the above last Lord Blantyre, married 15th June, 1864, Sir David Baird, Bart. Is she the lady you refer to?

BALDING.—These arms were borne by Henry Raynford, and the authority is a Roll of Arms in the *Harl. MSS.*, which must have been compiled before 1610. We cannot identify this Henry, nor can we trace a grant.

GARLSTON, N.B.—This enquiry is too vague. When did Mrs. Lilius Kirkwood live and die? Without more information we cannot form any idea of what the cost of search would be.

GARRICK.—David Garrick was baptized at All Saints' Church, Hereford; the entry in the parish registers reads, "David, son of Peter and Arabella Garrick, was bapt. 28th Feb., 1716." This celebrated actor bore for arms, *per pale or and azure dexter a tower gules sinister on a mount vert a sea-horse argent, on a chief of the first three mullets of the second.* His family was of French origin, the grandfather, David de la Garrigue (d. 1694), having spelt his name simply Garric. The armorial ensigns of du Garric of Guienne were, *d'or à un chêne de sinople englanté au champ au chef d'azur chargée de trois étoiles du champ*; and this chief has been introduced into the English coat. The name of Bernard Garrigues, merchant of Toulouse, appears in a document dated February, 1310.

ATTWATER.—It is a well-authenticated fact that Mary, wife of Robert Honeywood, of Charing, co. Kent, left at her decease

367 descendants: that is 16 children, 114 grandchildren, 228 great-grandchildren, and 9 great-great-grandchildren. She died at Markshall, Essex, 16th May, 1620, aged 92, and her father was Robert Waters (or Atwaters), of Lenham, co. Kent, Esq.

JAMES.—Thomas James, D.D., warden of All Souls' College, Oxford, canon and treasurer of Salisbury Cathedral, died 5th January, 1686/7, aged 67. In *Harl. MSS.*, 6821, is a note to the effect that he was formerly "an officer in the King's Army."

NOBLETT.—We cannot trace a pedigree of this family, nor does it appear to have been armigerous. In a list of men mustered "for service in Ireland to be embarked at Chester" (dated 26th June, 41 Queen Elizabeth), appears the name of "Hughe Noblett, of Mordyford, co. Heref., Callyver," and it may be that he was the founder of the family in Ireland. *Noblett* Dunscombe, a well-known Mayor of Cork, 1665, *Noblett* Rogers, and *Noblett* Breton are instances of the use of this surname in certain co. Cork families.

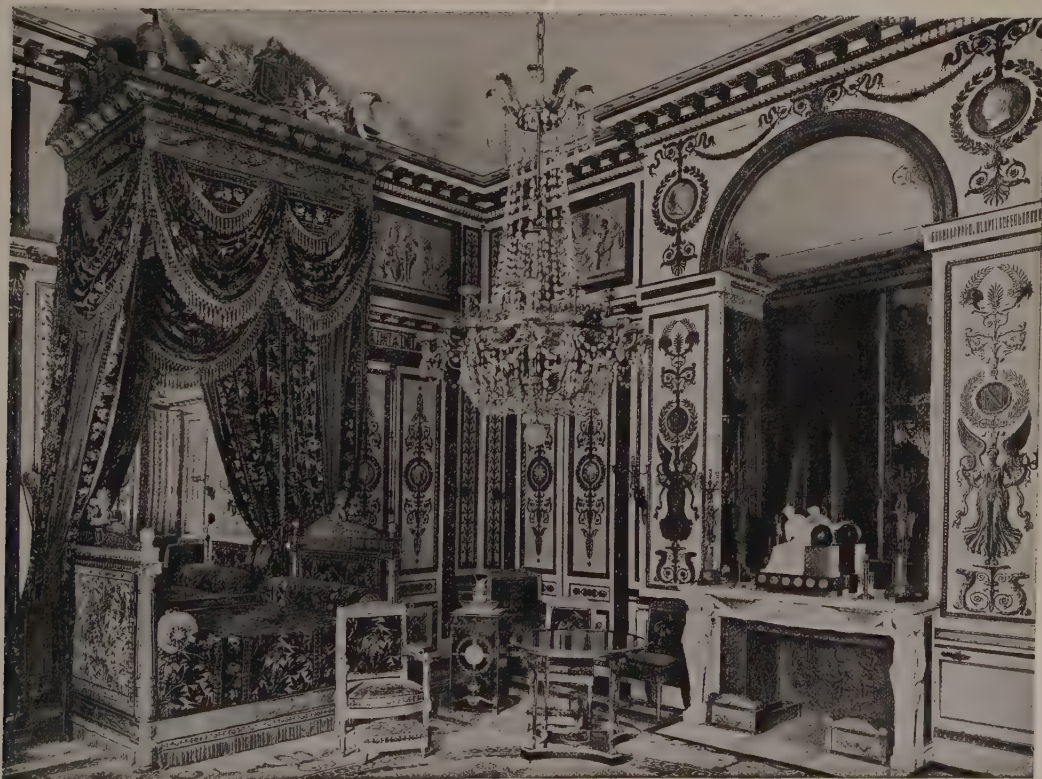
ALLERTON.—Robert Alderton, or Allerton, was a man-at-arms, and "under Clarke of the Kytchin," at the battle of Agincourt; see the history thereof by Sir Harris Nicolas, K.H.

LONGSDON.—From a certificate given by Richard St. George, *Norroy King of Arms*, dated 20th Nov., 9 King James, it would seem that Stephen Longsdon, of Longsdon, co. Derby, had been *disclaimed* at a recent visitation, but that further enquiry proved he was a gentleman, and entitled to coat armour; the certificate was therefore given to annul, as far as possible, the effect of the disclaimer. The actual arms to which he was entitled are not mentioned, but they would seem to have been *purpure an eagle displayed double-headed*.



If this is Mr. James Bone's first book, we congratulate him on a very successful début. He now completes a triad of talented sons of a talented father, David Drummond Bone, who died recently. Mr. James Bone is the brother of Mr. Muirhead Bone, the famous artist, and of Mr. D. W. Bone, whose "Brass Bounder" stories of the sea won great favour. Mr. Bone is a Glasgow man, and, in consequence, as much a foreigner in Edinburgh as would be a Frenchman or a German. He has a curious mind, and Auld Reekie gave him curious joy. In his wanderings through the Old and the New

Town he saw many things to arouse his eloquence or humour, yet he always remained aloof, a distinct personality. He was not absorbed in his subject. He was a foreigner from the time he entered Edinburgh to the moment the train bore him southward or westward. And it is this stranger-within-the-gates aspect that makes his volume so vastly interesting and valuable. In its pages sentiment never blurs judgment, the romance of age does not dim his eyes; and he saw much to admire in the architecture of the New Town, which has the reputation of the dog with the bad name. Mr. Bone's whimsical humour finds expression in sentences like the "set frowning look on the faces of many Edinburgh men who have passed middle-age" is caused, not by rigid



NAPOLÉON'S BEDROOM AT FONTAINEBLEAU

"THE ARCHITECTURE OF THE RENAISSANCE IN FRANCE" (BATSFORD)

observance of the Sabbath, but by "years of effort to keep on a tall hat in a strong wind in these high-set streets." There are numerous happy phrases in the book, and descriptive passages of great freshness and charm. For example, most of Edinburgh's roads "rush headlong downhill like salmon rivers. To the East her choppy waves of tenements surge out to the hills to recoil in the backwash of St. Leonard's cottages and sheds; from the face of Salisbury Crags and to the Nor'-east she throws a long grey wave of terrace round Calton Hill, and leaves a jetsam of grey monuments on the summit." This is a book to be read again and again. No one who buys it will allow it to rest a mere receptacle for dust. Its qualities are too vital for it ever to be placed in a "cemetery of dead books." Mr. Hanslip Fletcher's drawings are disappointing. He fails even to suggest the substance of Edinburgh. There is no hint of the "far-off, old unhappy things and battles long ago," that make Edinburgh a haunted city. The volume is beautifully printed, and bound in a very handsome cover.

IF this selection from the works of Steinlen is inadequate, some of the pages show the great draughtsman at his best. He and Anders Zorn are, perhaps, the most vital influences in modern art. Yet both hail from countries not usually associated with art. Steinlen is a Swiss from Lausanne, though his grandfather fought under Napoleon; and Zorn is a Swede—another Swedish artist was Lavreince, who is generally classed among eighteenth-century French masters. Steinlen, through sympathy, confines himself almost entirely to illustrating the annals of the poor. He is their historian and champion of their civil right. He has lived in their midst in Montmartre, and is familiar with poverty in all its phases, from the noblest to the most depraved of human beings. In his illustrations to Aristide Bruant's witty and terrible songs "Dans la Rue" he shows us the types not only of Montmartre, but of La Villette, Grenelle, La Glacière, Montparnasse, and other quarters of the workers and outcasts of *la Ville Lumière*. What force is displayed in his drawings!—incisive, unerring observation of essentials, expressed with masterly craftsmanship, with an economy and a vitality of line and colour that is really wonderful. In a few deft, sure touches he reveals to us all the degradation, the brutality of the *Apache* and his depraved female decoy, or shows us all the tenderness of motherhood, the endearing charm of children; while his pictures of animals are superb in characterisation. All or most of the cartoons in this volume appeared in the now defunct *Gil Blas Illustré*. The finest of them have an extraordinary suggestion of life, of human misery, vice and innocence. Misery and vice are over-emphasised in this volume. Some of his blither, more uplifting drawings, like *The Lump of Sugar*, should have found a place. *On Strike* is the cartoon that best represents his genius. We feel that the silent menace of the crowd

may break into violence at any moment on the least provocation by the armed soldiers. And what a sense of idleness there is in the empty and silent scaffolding in the background! The vigorous self-portrait of the artist is welcome.

"*The Digressions of V*"—the capital letter forming the sobriquet of Mr. Elihu Vedder, the American artist—will probably be more interesting to the writer's own country-people than to English readers. It is a monologue, having for its theme the reminiscences of the author during a wandering though not particularly exciting career. They are rather of the "small beer"

order, and though, if aided by the voice, gesture, and inflection of an oral narrator, they would be pleasantly entertaining, when put into cold print they lack body and sparkle. Nevertheless, they are sufficiently engrossing to provide a few hours' delectation to those who like anecdotal literature. The illustrations to the book are of a decidedly higher order than the letterpress. Mr. Vedder is a thorough artist with pencil and brush, the reproductions of his works revealing that his reputation as an original and accomplished painter is well merited. Few of his originals have been seen on this side of the Atlantic, so that these translations will be the more welcome. There is a vein of fantasy running through many of his works, yet in these he is, perhaps, less successful than in some of his less ambitious efforts, where his feeling for the poetry of art reveals itself without conscious premeditation. Of the plates in colour, those of "The Great Hill of Assisi" and the "Study of a Young Girl" reproduce Mr. Vedder at his best, a master of that art which is the more perfect because it has the appearance of being artless.

Old English Libraries, by Mr. Ernest A. Savage, takes us back to the introduction of Christian civilisation in the British Islands. Then, as in uncivilised countries of the present day, the missionary was the pioneer of learning, and his library was of sufficiently small dimensions to carry with him on his travels. The earliest important references to the use of books in missionary enterprise occur

in connection with St. Patrick; though his forerunner, the mysterious Palladius, is said to have left books in Ireland. St. Patrick laid the foundations of that learning for which the Irish were justly celebrated in the days when England was still unlettered. The early Irish monasteries had libraries attached to them, though the latter must have presented a vastly different appearance to similar institutions of the present day. The manuscripts of which they consisted were preserved by two methods, which, though not peculiar to the sister kingdom, were rarely met with outside that country. The religious used satchels, or wallets, to carry their

"Old English Libraries"
(Antiquary's Books)
Ernest A. Savage
(Methuen & Co., Ltd. 7s. 6d. net)



CLIFFORD'S TOWER, INTERIOR, 1807 "HISTORY OF THE CASTLE OF YORK" (ELLIOT STOCK AND CO.)

books about with them, and these, when not carried, were hung upon pegs set in the wall of the cell of the church or tower in which they were kept. The second method of preservation was by means of cumdachs, or rectangular boxes, often most beautifully wrought and ornamented, which were made just large enough for the books they were to enshrine. English learning, almost engulfed by the inroads of the Danes, was revived by Alfred the Great. It was owing mainly to his initiative, that from his day till the Conquest all the literature of importance was in the vernacular, and the impulse so given to the language as a literary vehicle was strong enough to preserve it during the Norman domination. The Normans deemed "books written in the vernacular unworthy of preservation," so many of the contents of the Saxon monastic libraries must have been destroyed or dispersed; but good was wrought by the settled government which the Conquest brought to the country, and the reforms initiated in the Church by Lanfranc. The latter encouraged learning by all his power, and from his time dates the accumulation of the great monastic libraries which were dispersed in the reign of Henry VIII. Of the contents of these, the manner in which they were kept, and the contemporary values placed upon them, Mr. Savage gives a wealth of interesting and curious information. He relates the early history of the libraries of Oxford and Cambridge and other academic institutions, and devotes a chapter to the beginnings of the book trade. The book, which has evidently been a labour of love, written with a thorough knowledge of the subject and all the reliable authorities concerned therewith, forms a most valuable addition to the "Antiquary's Library."

MR. WALTER CRANE is one of the most interesting as well as one of the most instructive writers on art; he knows

"William Morris to Whistler"
Walter Crane
(G. Bell & Sons, Ltd. 6s. net)

all phases of his subject thoroughly, and what he has to say he puts in clear, terse, and forcible English. His most recent work—a string of essays and addresses gathered together under the title of *William Morris to Whistler*—deals with a variety of topics, most of which centre round the theme of applied art. Even the two papers which give the volume its title can hardly be considered as exceptions, for the monograph on Morris, a most interesting article replete with personal reminiscences, largely deals with the decorative work of the poet-painter; while the much shorter paper on Whistler—an artist to whom Mr. Crane tries to do justice, but with whom he had little personal sympathy—is illustrated with some of the designs for Mr. Leyland's famous peacock room. The other papers are concerned both with the economy of art and its application; those dealing with the former subject will be studied with interest, even by readers who cannot agree with the contentions advanced, for their tone is thoughtful and moderate; while the papers on various phases of decorative art are both illuminative and practical, and should be of material benefit to the serious art student.

"The Waters of Argyra," by B. Burford Rawlings
(Elliot Stock & Co. 3s. 6d. net)

"Stray Leaves," by Prof. K. Wadagaki (Y. Okura, Tokyo)

To the man rushing along the underground pavements of London this seems a hard, practical age, and he does

not wonder if, amidst the tumult of events crowded into this period, our literature has partaken of the disorder of the time. There seems to be practically no demand for poetry, and the few volumes we find upon the book-stalls are stamped with the *fleur-de-lis* of mediocrity. England can boast of only one great living poet to-day—Thomas Hardy. The connoisseurs of poetry are now searching for the great poet of this century—Thomas Hardy is surely a child of the nineteenth! A volume of poems worthy of consideration comes from the house of Elliot Stock, "The Waters of Argyra" and other verse by B. Burford Rawlings. It is among the "other verse" where we find "Retrospect," a powerful poem. Since Sir Edwin Arnold's beautiful poem, "The Light of Asia," the English reading public have had few verses to remind them of the illustrious East with her illustrious peoples. We are shortly to know considerably more than we do at the present time of the poets and writers of the Far East. The small green-covered book, entitled *Stray Leaves*, by Prof. K. Wadagaki, contains translations of a few Japanese poems and plays. The lines written on the back of a metal mirror by a poverty-stricken lady forced to sell the same are very touching, and wrought with a keen sense of feeling. "The Suicide of Kampei," a translation of the scene from "Chushingura," is very strong—"a tragic scene fit to break even a tiger's heart."

THE "grandeur that was Rome" has left its permanent impress on the face of England less, perhaps, than on any of the great states which constituted an integral portion of the Empire. Yet, as Mr. John Ward points out in his *Roman Era in Britain*, the Roman occupation, broadly speaking, lasted 450 years. As a province, however, "Britain was never as thoroughly Romanized as Gaul: it never attained the wealth and refinement of Italy, its architecture was crude compared with that of Rome, its mosaic floors and wall decorations lacked the elegance and delicacy of those of Pompeii. It had not the background of eventful history and high culture of many of the provinces; it was a land wrested from nations whom the Romans were pleased to regard as barbarian. In a word, our country contrasted with the heart of the empire as some of our less developed colonies contrast with England and London to-day." Nevertheless, "under the Romans, the greatest organisers of the ancient world, enormous changes were wrought in this country, and this is confirmed both by history and archaeology."

The relics of their occupation which exist to-day are of the most varied character. Roads there are in plenty. Many—perhaps the large majority—of these are still in use, but, altered and reshaped by the work of countless road-menders, they "rarely show signs of their Roman origin beyond certain peculiarities of their courses." Others have been left aloof by the currents of modern traffic, and, though covered by the deposits

of intervening centuries or often ploughed over and obliterated, sufficient stretches of them remain to testify to the skill of the Roman engineers who planned their construction and directed their line of course. With the other more important works of the Romans much the same thing has happened. Their buildings have been used as quarries or incorporated in later structures, their forts, when not used as the sites of later erections, gradually levelled down and converted into agricultural land. Only the articles which pertained to their everyday life have survived in their pristine state in any great quantity—domestic utensils, pottery, personal ornaments, coins, with here and there the tessellated floors of a villa or temple, a few remnants of decorated walls, of statuary, monuments, and tombstones. These relics, scattered over the length and breadth of southern Britain, if for the major part of little individual importance, form in the aggregate a convincing testimony of the high culture and civilization of the Roman denizens in this country. Mr. Ward, from the evidences thus afforded, has evolved a most interesting account of the domestic and public life during the Roman occupation, recreating it with a vividness and thoroughness that shows how deeply and exhaustively he has studied the subject. His book is profusely illustrated with plans, diagrams, and numerous plates of Roman relics, and forms a most valuable addition to the well-known series of "The Antiquaries' Books."

THE publication of *The Sheffield Assay Office Register* places a most valuable and useful record at the service of collectors of silver plate. The office was established in 1773—its distinguishing mark being a crown—and the first entry is for September 11th of that year. Between then and the end of 1907 the marks of all the makers of silver plate are set forth with their names and addresses. The pre-Victorian entries are given exactly as they appear in the register; but those for later years have been somewhat curtailed by the style of the various firms being given without the details of partnership. Until 1854 the register was practically confined to the wares of makers in Sheffield and its immediate vicinity; but in the latter part of that year an Act came into force which enabled manufacturers to send their goods to any office that they might select, and this has resulted in the addition of a large number of entries of persons outside the district. It is, however, the earlier marks that will most interest the collector, over two hundred of which are recorded as having been registered before the beginning of the nineteenth century. Altogether illustrations of about 1,200 marks belonging to over 1,000 different makers are included. These have been reproduced with great clearness and exactitude from the original records. The work is well indexed, and should form an indispensable addition to the library of the silver collector.



Sophia Charlotte of Mecklenburg-Strelitz, Queen of England, Wife of George 3rd 1761.
The dress by E. S. Parry from the portrait in the possession of the Royal Academy of Arts.

"Catalogue of Books on Fine Arts in the Bolton Public Libraries"
By Archibald Sparke,
F.R.S.L., F.L.A. (Bolton Libraries Committee. 2d.)

THE value of a public library can be greatly multiplied by the issue of a well-arranged catalogue of its contents, classified so that even an ignorant reader can readily find what books there are referring to any particular subject he desires to study. This ideal appears to be attained in the newly issued catalogue of books relating to the Fine Arts in the Bolton Public Libraries, which has been compiled by Mr. Archibald Sparke, the chief librarian. The classification adopted is a modified version of the Dewey Decimal System. The art books are arranged under forty-four headings, which, in many instances, cover various sub-headings; thus, the section dealing with "Ancient Art" is divided into the sub-sections of "Egypt," "Chaldea and Assyria," "Greece," and "Minor Countries." The advantages of this system will be appreciated by anyone who has had occasion to find out the literature bearing on any particular subject by search through a large library catalogue compiled in the orthodox way. The work, which contains both an author and subject index, does great credit to the compiler. It is well and clearly printed on good paper, and is a marvel of cheapness, the volume, which contains 148 pages, bound in stiff boards, being issued at the extraordinary low price of twopence.

THE British army, though small, enjoys a wider field of service than any of its greater Continental rivals, and so it is that there is scarcely one of the regiments of which it is composed but has not seen action in all the four quarters of the globe. The Leicestershire Regiment is no exception to the general rule. Formed in 1688 by King James II. to assist in defending his throne against the threatened invasion of the Prince of Orange, by the irony of circumstance its first experience of active warfare was on behalf of the invader, who in the meanwhile had become William III., fighting against the French allies of its



DIJON: ORIEL, 37, RUE DE LA ORIEL "ARCHITECTURE OF THE RENAISSANCE IN FRANCE" (BATSFORD)

former sovereign in Flanders. It took a creditable part in the campaigns of William III. and Marlborough, was transferred to Spain, where it served in the disastrous expedition culminating in the battle of Almanza, but escaped the ignominy of having to surrender. The regiment shared in Wolfe's triumphs in Canada, in the captures of Martinique and Havannah, and fought through the war of the American Revolution. During the great war with France it saw active service in both the West and East Indies. Between 1828 and 1847 it was engaged in Australia, India, and Afghanistan. It went all through the campaign in the Crimea, and then, after twenty-two years of peaceful duty in various parts of the empire, broken only by the incident of the Fenian raid into Canada in 1866, it took part in the arduous Afghan campaign of 1878-9. Another intermission of twenty years from actual warfare occurred, and then there came the great struggle in South Africa. The Leicester Regiment was in the thick of this from the commencement, going through all the privations of the siege of Ladysmith, and taking a strenuous part in the campaign until its termination, since when it has had no opportunities for active service. Colonel Webb's *History* is a careful and accurate account of the eventful career of the regiment, compiled almost wholly from official documents. All points of interest, whether relating to service, the various changes of costume, the appointment of officers, or other matters of concern to the regiment, are carefully noted. The volume is handily arranged, well illustrated, and is a decidedly welcome addition to standard regimental histories.

IT is the fashion nowadays to deny the Teutonic descent of the English and claim for the race an ancestry preponderatingly Celtic—a fashion which has partly originated in the mistaken idea that the native British, who inhabited the islands anterior to the Anglo-Saxon invasion, were a more artistic and poetical race than their conquerors. Without going so far as Arnold in holding that the English have no closer connection with the ancient British than they have with the wild animals who lived in the forests of the island,

"A History of the Services of the 17th (The Leicestershire) Regiment"
By Lt.-Colonel E. A. H. Webb
(Vacher & Sons, Ltd. 10s. 6d.)

"The Arts and Crafts of our Teutonic Forefathers"
By G. Baldwin Brown, M.A.
(T. N. Foulis, 5s. net)

there is no reason to doubt that the main stock of our race is Germanic. A book like *The Arts and Crafts of our Teutonic Forefathers*, by Professor G. Baldwin Brown, is therefore specially to be welcomed. It is the fruit of a deep and far-reaching study of the subject, and affords conclusive evidence of the artistic taste and skill of the Teutons "in the eventful period in which they overthrew the Roman Empire of the West and began to found the political system of the modern world." The Professor's survey embraces the work of the entire group of the Germanic races. As he points out, "the fact is brought into view that in the various processes of cunning craftsmanship our Teutonic forefathers were well abreast of their much-lauded classical ancestors and their successors of the medieval period, while in the front rank of them an honourable place is taken by the goldsmiths of Anglo-Saxon Britain. This art was not a full and adequate expression of what may be termed the Teutonic genius—that was to be evinced later; but it at least displayed the deep-rooted artistic feeling of the race. Professor Baldwin deals comprehensively with the migrations of the various Teutonic tribes, illustrating their movements with diagrams; a necessary preface to the correct attribution of the relics they have left behind, the credit for which has too often been given to their Celtic and Roman contemporaries. The artistic objects which he describes, many of which are reproduced, have been gathered from a wide area, extending from mid-Asia to the confines of Europe. As he points out, his subject is one of vast scope; but it may be safely said that no one can need a better introduction to it than may be obtained in the pages of his interesting and well-written little volume.

THE large tome which constitutes the latest edition of Webster's *New International Dictionary* may be accepted

**"Webster's New
International
Dictionary"
(George Bell
and Sons, Ltd.)**

as containing the most up-to-date record of the English language. It is a somewhat daring feat to attempt to compress such a monumental work within the confines of a single volume, but it must be held to be crowned with success; the expositions of the 400,000 words explained are in most cases ample, and in not a few instances take the form of short articles; there are numerous illustrations, and the type is clear and easily readable. Naturally the volume is a somewhat unwieldy one, but, speaking from experience, it is preferable to have a work of this character contained in a single cover than in several; the labour of tracing a word and its synonyms through a number of volumes, which inevitably, when in use, get out of their proper order, being a severe tax on the enquirer's patience. Turning to the art terms contained in the book—an exacting trial of the capabilities of a dictionary, for the vocabulary of art expands so quickly that it is difficult for lexicographers to keep pace with it—one finds that the definitions given are full and accurate. An English reader may perhaps object to the spelling of

"pre-Raphaelite" with two capitals, the most general form adopted on this side of the Atlantic being pre-Raphaelite, while a few authors omit the hyphen and the second capital; but, perhaps, the weight of authority must be placed on the side of the usage advocated in the dictionary. In the explanation of the term a short account of the artistic brotherhood is given, with the names in full of the seven founders. A short article is also given on the word "impressionism" as used in art; while the definitions of the various terms used in connection with engraving are unusually numerous, though it would have been well if "engraver's proof" had been added to the other proof states enumerated.

Architecture and the technical terms in connection therewith—from "Aaron's rod," the designation of "a straight moulding of rounded section from which scroll-work or leafage seems to come out"; to "zikkurat," a pyramidal temple tower structure of the Babylonians or Assyrians—are treated with great fulness, a two-page chart of the various orders being given, illustrated with representations of typical examples.

The vocabulary of furniture and faience is also expounded, so that an enquirer may find instruction on the difference between "Sheraton" and "Chippendale" or of "Majolica" and "Palissy-ware." If he be interested in dyes, he will find a table of several hundreds, giving their chemical class, colours, and the materials for which they can be used; and, indeed, into whatever department he looks, he will be sure to find a fund of information. To show how exhaustively the different variations of words, and their special meanings, have been treated, one may take a typical example, as, for instance, "fair." About two columns of close print have been devoted to this single-syllable vocable; even where the term has been used as an adjective in connection with a historical character the allusion is explained, so that the reader finds information concerning fair Geraldine, Helen of Kirkconnell, and Rosamond and the Maids of Norway and Kent; he can learn, if he is not already acquainted with the facts, that the "Fair Parricide" was Beatrice Cenci, and that a "fair maid" is a local term for a smoked or cured pilchard, and also for an American fish, the scup. Among the special features of the dictionary are that the subsidiary words—those which are wholly obsolete, occur only in dialect, or are archaic forms of other words—instead of being incorporated in the text to bewilder the hasty searcher, are set forth at the foot of the pages, where, if wanted, they are easily accessible for reference. There is a very ample and excellent guide to pronunciation, though this is hardly necessary, as the phonetic spelling is set against every word in the dictionary; there is a lengthy gazetteer and also a biographical dictionary—well up to date—containing about 6,000 names; and a duplicate set of illustrations classified. Altogether the dictionary is one of the most useful and complete of its kind; it is a reliable work of reference on every species of subject, and the reader possessed of this will be equally well equipped to read a modern scientific treatise or a work of Chaucer in the original spelling.

"Le Bréviaire de Philippe Le Bon," with sixty-one Reproductions and a Critical Introduction by J. Van den Gheyn, S.J. (Published by G. Van Oest et Cie., Bruxelles)

FATHER VAN DEN GHEYN, the keeper of the manuscripts in the Royal Library of Belgium, is to be congratulated upon the conspicuous success which has attended his happy idea to reproduce the miniatures in the well-known and highly-prized breviary known as that of Philippe Le Bon. These miniatures are to be found in the manuscripts No. 9,511 and No. 9,026 in the Royal Library at Brussels.

Father Van den Gheyn passes in review the theories put forward by M. Léopold Delisle and Comte Paul Durrieu as to the identity of the artists who probably executed this breviary. He contests the conclusion of the latter critic, who favours the theory that Guillaume Vrelant may have worked on it. It certainly belongs to the third quarter of the fifteenth century, and would seem to have been written in Paris by a French scribe, and illuminated at Bruges by one or more artists trained in the atelier of Vrelant, who flourished about 1454-81. The influence of this artist is more particularly seen in the *Resurrection of Christ* (Plate VIII.). Plate XXI. represents a Duke of Burgundy, presumably Philippe Le Bon, who kneels before a prie-dieu, which is covered with a tapestry patterned with the fleur-de-lis and the arms of Flanders. The Duke, who wears the Order of the Golden Fleece, is seen on his knees in, or rather (owing to the defective perspective) just outside, his tent. The tent is diapered with the gold links which, studded with firestones, would form the collar of his order. Towards the left of the composition is shown St. Andrew, the patron saint of the House of Burgundy.

In Plate LVII. we seem to be once more in the presence of the Duke attended by courtiers, and his Duchess with her ladies-in-waiting, all of whom are shown in adoration beneath the Cross, while we meet them again in Plate XLVIII. In the latter illustration, however, the gestures are overstated, and the identity of the principal figures is less striking.

The historiated letter of the psalm, *Dominus, illuminatio mea et salus mea*, very suitably represents King David, who by the gesture of the right hand pointing to his eyes indicates that the enlightenment is already his. The initial letter to the psalm, *Dixi, custodiam vias meas* (Plate XIV.), is both beautifully and fittingly historiated. The first words of the psalm, *Dixit insipiens in corde suo*, are accompanied by the representation of the Fool in cap and bells, with a cumbersome sword by his left side, and a heavy club in his right hand, while a banderole about his head bears the legend *Stultorum infinitus est numerus*. The design of the whole page is highly ornamental, well restrained, and highly balanced.

The inventive faculty is well shown in the *Martyr of St. Thomas of Canterbury* (Plate XXVII.), who, kneeling at the altar at the moment that he is beginning to say Mass, is despatched by an assassin, who drives the dagger deep into the head of the saintly bishop.

Even more ferocious is the butchery depicted in the *Martyrdom of St. Denis, St. Rusticus, and St. Eleutherius* (Plate XXXI.), who meet their fate with unquestioning resignation at the hands of clumsy and ferocious civilians, who in Plate LIX. are armed with needlessly awkward implements of massacre.

The method used in the arrangement in a portfolio of these excellently reproduced illustrations, and the wise discretion observed by Father Van den Gheyn in his short and concise foreword, ensure for this work a place in every library of importance.

MR. W. H. WARD'S two volumes on *The Architecture of the Renaissance in France* form a monumental

"The Architecture of the Renaissance in France, 1495 to 1830," 2 vols. By W. H. Ward, M.A. (B. T. Batsford. £2 2s.)

history of what is one of the most popular styles of modern architecture; for though French Renaissance buildings are not equal in the purity or originality of their design to the Italian works which largely inspired them, they possess a peculiar charm of their own and an adaptability to modern requirements which have caused them to be used as models throughout Western Christendom. Mr. Ward begins his work with the reign of Charles VIII., the French king who, by his invasion and temporary conquest of Italy, prepared the way for subjection of French art by Italian ideals. The conflict between the two schools of thought—the native Gothic and the foreign Renaissance—continued through the remainder of the reign of Charles and that of his successor, Louis XII.; it was productive of a hybrid style of architecture, Gothic in its main outlines, but classical, or rather Italian, in its ornament. The times were ripe for the change, and though its progress was assisted by the French campaigns, it was really part of a movement which spread throughout the length and breadth of Europe. In the next reign, that of Francis I., the Renaissance features became predominant, but it was not until after the Civil Wars, and Henry IV. was firmly seated on the throne, that the great outburst of architectural activity took place. Nevertheless, Mr. Ward has so thoroughly studied his subject that he gives us one hundred and fifty closely printed pages, illustrated with many interesting and beautiful examples dealing with the developments during the first-mentioned and intervening reigns. The scope of Mr. Ward's work is too large and too exhaustively treated to follow it in any detail. He guides the reader with unfailing insight through the mazes of architectural development, from the fusion of flamboyant Gothic and Lombard Renaissance to its modification by Roman influence and that of the opposing style of Netherlandish Barocco. Onwards from there to the Barocco-Palladian and Rococo-Palladian, compromises which respectively dominated the ages of Louis XIV. and XV., giving way in their turn to the encroaching classicism of the periods of Louis XVI. and the Empire. It is a brilliant, scholarly work, written with profound knowledge, and embodying a wealth of information concerning a style of architecture on which

there previously existed no adequate text-book. One point specially worthy of comment is the exhaustive manner in which Mr. Ward has carried out his survey. In most works of this character there is a tendency for the authors to only draw from easily accessible examples of architecture, ones which are well known even to the ordinary public, and almost hackneyed by their constant illustration in the text-books. Mr. Ward, on the contrary, appears to have traversed the length and breadth of France for his examples, giving illustrations and descriptions of urban provincial buildings and country chateaux, some of which are of singular interest and beauty, which will be quite unknown to the ordinary architectural student. The book, too, is valuable from an archæological standpoint, Mr. Ward throwing considerable light on the careers of the early French architects, and the dates of the buildings they erected. The numerous illustrations are, for the most part, very clear and distinct in their detail, an important consideration in a work of this character. Altogether the book is to be strongly recommended as one to be bought, studied, and kept for reference.

BOOKS like this of Mr. T. P. Cooper serve the useful purpose of sifting out the grain of history from the chaff of tradition among which it is often submerged. Mr. Cooper has essayed his task with great thoroughness—a somewhat ungrateful task, for in its performance he has had to show the baselessness of many legends which have been generally accepted as having a substantial foundation. To begin with, there

"The History of the Castle of York," by T. P. Cooper (Elliot Stock & Co. 10s. 6d. net)

is the hoary tradition that the present castle of York occupies the site of what was a Roman and later on an Anglo-Saxon fortress; this Mr. Cooper disproves by means of the *Domesday Book*, which shows that William the Conqueror erected the first Norman castle of York in 1068 on a site which had not previously been used for such a purpose. This was the castle of Old Baile, on the other side of the Ouse to the present structure. In the subsequent year he built a second castle in a stronger position on the site of the partially ruined building, now known as Clifford's Tower. These structures were practically little more than earthworks surmounted by timber palisades enclosing a wooden keep. The present Clifford's Tower was not erected until the reign of Henry III. Mr. Cooper suggests that its name is not derived from one of its governors, as is generally supposed, but owes its origin to the fact that the remains of Sir Roger Clifford, who was executed there in 1322, were suspended from its summit, probably for some years. Of the buildings composing the present castle of York he gives a full history, and also of all the important incidents which have occurred in their precincts. The story is a varied and an eventful one, for the castle has served the varied purposes of fortress, prison, and assize courts, and for years formed the political centre of the North of England. The author has completed this substantial contribution to history with painstaking efficiency; the book is amply illustrated, and is certainly one which no one who is interested in the history of the Yorkshire capital can afford to neglect.

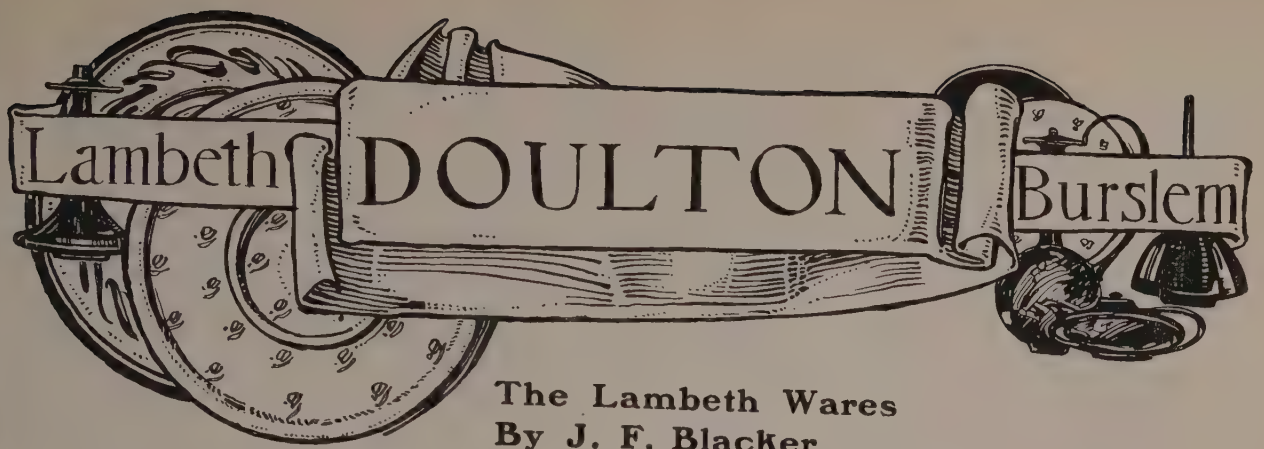
"Mona Lisa"

THE plate of Leonardo da Vinci's *Mona Lisa* in our October number was reproduced by kind permission of Messrs. Jack from their publication *The Louvre*.



CUMDACH OF ST. MOLAISE'S GOSPELS: FRONT

FROM "OLD ENGLISH LIBRARIES" (METHUEN)



The Lambeth Wares By J. F. Blacker

THE centenary of the Royal Doulton Pottery at Lambeth will be celebrated in 1915. With what pride and pleasure will the proprietors recall the glorious success which, during the last forty years, has been as extraordinary as it has been richly deserved! Let us hope that some of the veteran artists, whose labours through the whole of those long years have been so fully recognised, will be spared to participate in that memorable celebration.

Everybody knows Doulton ware, that lovely pottery made famous by the unremitting zeal and the devoted labours of the late Sir Henry Doulton, a man beloved by all who knew him, whose memory is precious to those who were privileged to be associated with him at Lambeth. Yet very few people really comprehend that his purely English ware has been distributed to the ends of the earth; they do

developed the huge concern which forms such a striking feature of the Albert Embankment. Loyalty and heartiness on both sides brought forth the best in each, and that devoted band of artists, though ravaged by the callous hands of time, still loves and lives in its work—the splendid work of a lifetime.

When Sir Henry died in 1897, his son, Mr. Henry Lewis Doulton, continued the business until January 1st, 1899. It was then converted into a Limited Company, of which he is Managing Director. But nothing has been varied in the old relations of employer and

employed; the Doulton tradition in this respect remains unchanged. Indeed, in another direction, the old enthusiasm is maintained; now, as then, the watchword is "Progress," and Mr. J. H. Mott, the Art Director, personification of the Doulton spirit, is keenly alive to everything that pertains to



NO. I.—GETHSEMANE PANEL IN TERRA-COTTA BY MR. GEORGE TINWORTH



NO. II.—ENTRY INTO JERUSALEM PANEL IN TERRA-COTTA BY MR. GEORGE TINWORTH

not know that his unique salt-glaze ware stands in a class apart from other ceramics as a triumph of applied art.

Was the key-note of success found in the cordial relations existing between him and his staff? Yes, it can be shortly expressed in the words "Trust one another." So it was that from small beginnings



NO. III.—THE BROW OF THE HILL PANEL IN TERRA-COTTA BY MR. GEORGE TINWORTH

perfection, ever striving after the best in English pottery to meet the demands of those who want it.

Come with me to the showrooms at Lambeth. There, as we examine the works of George Tinworth, we may reflect that nothing like them has ever before left the potter's hand. Look at the vast variety of the other products; see the marvellous originality of

form, colour and design. And when we are told that the best patterns are never reproduced, we are astonished not only by the rare skill of the artist-decorators, but by the decorative results obtained from a palette limited to five or six metallic oxides, so few are they which can withstand the fierce heat necessary for salt-glazing.

Much could be said about the individual artists and their work, much that is very interesting regarding their several styles which are shown in the illustrations. However, I must confine my remarks to incidental allusions; yet for your sake, if you love Doulton ware, and for the artists' sake, I must emphasise the fact that their initials occur at the base of every one of their works. If two decorators are employed upon one piece, there are two sets of initials. In years to come, when this beautiful ware ranks with the treasures of the collector, their names will be held in everlasting remembrance.

I might dwell lovingly upon the pottery processes, and revel in the skill of the thrower working wonders with a lump of clay, or of the turner at his lathe preparing the surface for the decorator, but I want to lay special stress on two or three points. The first is that the salt-glazed ware receives the whole of its decoration whilst in the plastic state. The manipulation includes carving, twisting, modelling, incising, and the application of moulded ornament and raised slip patterns. When this work is done the ware is dried before being submitted to the colour specialist, Mr. W. Gandy, who, with the unerring eye of the trained expert, sees visions of colour and makes them tangible. His colour schemes apply to all of the works of the chief decorators, except those of Miss E. Simmance, who marks her own. With this note the collector is completely furnished: the initials identify the decorator, the colours are Mr. Gandy's. After the fragile unburnt ware has been painted, it is again dried.

The second point is no less striking; all of this stoneware receives only one firing. When the pieces, all unprotected, are placed in the kiln, they are submitted to an intense heat for several days, until they approach the point of vitrification. Then—and here is my third point—they are salt-glazed by common salt thrown into the kiln, which, meeting with water-vapour,



NO. IV.—A PANEL OF "THE ANNUNCIATION," WHICH SHOWS A DOUBLE method. It was first designed and modelled in low relief by Mr. John Broad, and fired as a terra-cotta panel. It was then coloured in Vitreous Fresco by Mr. McLennan and baked again. The effect is one of considerable richness, and suggestive of sumptuous designs for the decoration of elaborate interiors.

becomes decomposed into hydro-chloric acid and soda. The former escapes, but the soda attacks the silica of the clay, and covers each piece with silicate of soda, a hard thin glaze or tough clear glass, combining perfect efficiency as a protective covering with that exquisite gloss which accentuates the form and decoration of the ware and reacts upon the colours, producing lustrous and varied effects in soft, subtle, rich, harmonious tones of exceeding beauty, which, barring accidents, is everlasting, unaffected neither by atmospheric nor chemical action.

Before passing to the consideration of wares other than this Doulton ware, let us peep once more into history. When, in 1871, this salt-glazed stoneware with sgraffito decoration made its original appearance at the South Kensington Industrial Exhibition, it produced such a marked impression that it leaped at once into Royal and popular favour. Queen Victoria became the owner of several important specimens, and

her taste has been amply justified by the history of the progress of the Lambeth Pottery. Again, amongst over two hundred and fifty gold medals, diplomas and other awards made to the firm at various important exhibitions, I must distinguish one especially



NO. V.—THE FIRST OF THREE PANELS IN VITREOUS Fresco, with subjects taken from Malory's "Quest of the Holy Grail," examples of a Faience method that dispenses with the covering of a bright glaze. All the colours, although thus dull in texture, are fully fired and permanent. The cartoons were designed by Mr. Arthur E. Pearce, and carried out on the terra-cotta slabs by Mr. J. H. McLennan. The subjects are as follows: (1) Sir Galahad achieves the perilous Siege; (2) Sir Galahad achieves the Sword; (3) Sir Galahad achieves the Sangreal.

The Lambeth Wares

because of the unusual character and method of its presentation, its *cachet* of real merit.

In 1885 the "Albert Medal" of the Society of Arts was awarded to Mr. Henry Doulton "in recognition of the impulse given by him to the production of

ware is largely confined to the work of this artist, whose panels are admirable pictures on pottery.

What is *faïence*? Really it is earthenware; but some qualify this definition by adding, it is not white.



NO. VI.—DOULTON-WARE VASES DESIGNED AND WORKED BY MR. MARK V. MARSHALL

artistic pottery in this country." The official report stated that "the Council have felt that the establishment of a new industry of this character fully justified the award of the 'Albert Medal'; but while recording this fact, they wish it to be understood they had also in view the services rendered by Mr. Doulton to the cause of technical education, especially the technical education of women." Whilst duly and highly appreciating this award, its presentation was even more gratifying, for the Prince of Wales, before the close of the year, paid a visit to Lambeth for that special purpose, an unique honour which was followed two years later by a knighthood.

My last reference to this Doulton ware is to eulogise the work of the women artists who shared to the fullest extent in the uplifting of the potter's art by their remarkable skill in decoration. I can only mention Miss H. B. Barlow, Miss E. Simmance, and Miss M. E. Thompson, whose works are illustrated; but there were many more who received warm praise from their art master, Mr. John C. L. Sparkes, of the Lambeth School of Art, where they graduated in a handicraft eminently suitable for women, giving them a scope for individuality hitherto unknown. Miss Thompson's decoration upon *faïence* will introduce "Lambeth *Faïence*," to which I must devote a short space, although the output of this

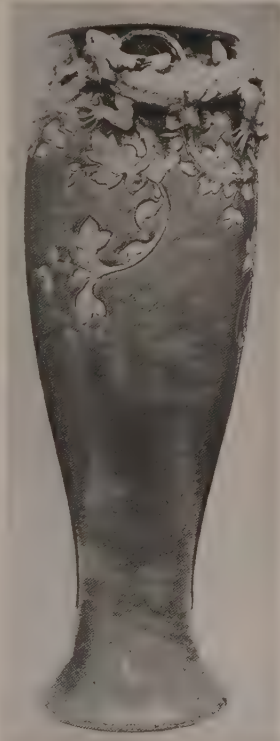


NO. VII.—DOULTON-WARE VASES DESIGNED BY MR. MARK V. MARSHALL

We may say that the colour is not a matter of much importance; it is the decoration which converts the potter's clay into a thing of beauty. Majolica, the desirable Italian *faïence*, derives its value from the real merit of its painting upon the biscuit surface. The Lambeth *faïence*, being first fired, presents an unglazed biscuit surface to the painter, whose work

completed, the colours are "hardened on," so that in the next process—the glazing—they may be handled. Dipped into liquid glaze which hides all the surface, then dried and fired in the glaze-kiln at a high temperature, the ware issues from the oven with a hard transparent coat covering the under-glaze decoration completely. Over-glaze enamels require further visits to ovens of lower temperature, where also the gold is fired to emerge in its fulness after burnishing.

Besides this *faïence*, the firm produces another body known as "Dry Impasto," or, even better, as "Vitreous Fresco," of which two panels are illustrated. Strictly speaking, fresco is painting executed mainly with natural coloured earths upon walls covered with damp, freshly-laid plaster. In the "Vitreous Fresco" made at Lambeth the effects produced are very similar, hence the name; but this possesses permanent qualities. All the painting upon the specially prepared terra-cotta slabs is fixed by firing, with the result that there is practically no gloss upon



NO. VIII.—DOULTON-WARE VASE DESIGNED AND MODELLED BY MR. MARK V. MARSHALL

the surface. For the interior decoration of churches and public buildings nothing can excel this beautiful and effective decoration, which will appeal with ever-increasing force to those whose knowledge and judgment recognise the real merit of modern work such as this.

Possibly you are familiar with the Doulton stoneware polychrome, which,



NO. IX.—GROUP OF DOULTON-WARE VASES, DESIGNED BY MR. F. C. POPE THE UNCOLOURED VASE IS MODELLED IN LOW RELIEF

something of charm and artistry.

I have endeavoured to show what has been accomplished at Lambeth in what may be termed its standard productions, ornamental and architectural, but there is much more, especially in wares which recall the products of past ages, discoveries so recent that they have scarcely reached the public, and yet so unique



NO. X.—DOULTON-WARE VASES, DESIGNS IN SGRAFFITO BY MISS HANNAH B. BARLOW



NO. XI.—GROUP OF DOULTON WARE, DESIGNED BY MISS ELISE SIMMANCE

since its invention in 1898, has won its way to public favour for exterior decoration. Here, again, permanent coloured ornament is secured by firing the stoneware and its painting exactly in the same way as Doulton ware is fired. Slabs and blocks of clay coloured with any design, able to resist the most trying atmospheric conditions, and withal easily cleaned, have already furnished fine material for the operations of architects and designers, producing results so successful, so harmonious, and so varied as to encourage the hope that, in the near future, dingy stucco for walls and decorations will give place to this stoneware, thus bringing into our daily life



NO. XII.—GROUP OF LAMBETH FAIENCE VASES, DESIGNED AND PAINTED UNDER THE GLAZE BY MISS M. E. THOMPSON

that their immediate success is assured. I must emphasise one fact — Doulton's cheaper wares possess many of the best qualities of those which I have described—strength and beauty to wit—and they appeal to a wider market, which, however, still requires education in art, otherwise it would never be stocked with foreign productions, offensive both in colour and gilding, glaringly misplaced amidst the surroundings of any home; abominations worthy of condemnation, which will be consigned to the limbo when Doulton ware will be cherished amongst the treasures of the collector more and more valued as the years pass away.

(To be continued.)

THE DURBAR



By J. T. Herbert Bailly

KING GEORGE is going to India to wear his Imperial Crown in the sight of the Indian people, and to receive the homage of the native princes. That is a simple sentence which will not, perhaps, thrill the imagination of English readers, who do not understand, as yet, the tremendous significance of it. Not yet have we realised the meaning of this coming Durbar, nor the lesson it will teach to the world, nor the light which it throws upon the character of the King.

It will be one of the greatest and grandest episodes in the history of the modern world. It will give to King George himself a crown which all the kings of the world will envy, but not begrudge him—the crown of supreme courage and of enduring honour. For it is a brave and noble act, this visit to India, at a time when the whole world is stirred by profound unrest, when rebellions and revolutions, wars and the threats of war, have given a sharp anxiety to all rulers and governments.

Strange and ominous things have already crowded the history of the twentieth century—one king has lost his kingdom, old treaties have been torn to shreds, old alliances shattered. Africa has been the hunting-ground of political adventurers, and is now the seat of a war which has aroused a passionate resentment among Mohammedan peoples far beyond the northern coast of Africa, or its mysterious hinterland, far beyond the frontiers of Turkey in Europe, as far as India, with its Mohammedan millions, to whom the King is going as the Sovereign Chief. The downfall of Abdul Hamid, followed by the new *regime* in Turkey, was a world-event of supreme importance not without peril, as we see now, to the peace of the world, and belonging to that Eastern movement which is breaking down old systems and old traditions. Now

the least expected and the most astonishing thing has happened. After hundreds of years of unchanging hostility to Western ideas and Western progress, after what seemed to us an eternal aloofness from the gospel of democratic liberty, after a long, long slumber in the old philosophy, China has awakened. The Scarlet Dragon is breathing out fire and slaughter; a flame of rebellion against the old government has swept from end to end of the land of the yellow men. It is a fire from which a new world-power may leap to life.

England has had her own restlessness. New forces are at work in her body politic. Democracy is making new demands. Industrial conflict has alarmed men not easily moved to fear. This spirit of unrest, these new demands for liberty, have been made manifest in all the countries of the world. The voice has spoken in India. If for a little while we lost our old qualities of courage, of justice, of governing wisdom, the sedition, which always lurks behind the loyal ranks of liberal-minded men, would create a reign of anarchy in India more terrible than any chapter of our history. No doubt timid councillors have warned the King. Beyond a doubt there have been head-shakings among men who are responsible for the safety of the King. The question, "Should the King go to India?" has been asked anxiously, nervously, by responsible writers in the Press.

But the King has listened to the promptings of his own heart, he has followed the guidance of his own judgment, he has chosen the path of courage and duty. For the first time since India became a part of our Empire, the King-Emperor will go in person, crowned with the symbol of his power, as the chief of a thousand chiefs, to receive the homage of his



H.H. THE MAHARAJAH (GAEKWAR)
OF BARODA

Photo Bourne & Shepherd



THE KING-EMPEROR

Photo London Stereoscopic



H.H. THE NIZAM OF HYDERABAD

Photo Bourne & Shepherd



H.H. THE MAHARAJA (SINDHIA)
OF GWALIOR

Photo Vandyk



H.H. THE MAHARAJAH OF
MYSORE

Photo Bourne & Shepherd



H.H. THE MAHARAJAH OF JAMMU
AND KASHMIR

Photo Bourne & Shepherd



H.H. THE MAHARAJAH OF
SIKKIM

Photo Bourne & Shepherd



H.H. THE RAJAH OF
RAJPIPLA

Photo Langflier



H.H. THE RAJAH OF NABHA

Photo Bourne & Shepherd



H.H. THE MAHARAJAH OF
ALWAR

Photo Langflier

Indian people, with faith in their loyalty, with a pledge of love to them.

Marvellous and mysterious is this destiny which takes an English king to India for such an act! It is surely the supreme tribute to the glory of our race that, in spite of all its faults and stupidities and blunderings, it should be possible for one of her kings to sit enthroned in India, saluted with passionate enthusiasm and devotion by the princes of great states, to which, in comparison of size, England is but an insignificant province; by native rulers, whose palaces and courts are more magnificent than those of Western kings; and by the spirit of three hundred million people who acknowledge King George V. as their mighty and all-powerful Chief.

Three hundred million people! Not of our own race, but of many dark races proud of their kings, and full of mysterious instincts, prejudices, hatreds, and passions. Not of one creed, but of many different creeds, held with a fervour and faith strange to a Christian people who do not adhere so strictly to the letter of the law. Creeds divided by impossible gulfs, so that no bridge may ever unite the Mohammedan with the Hindu, and so sub-divided that men and women of one caste may not marry with those of another, nor may they eat a morsel of food cooked by a different caste, nor touch nor be touched by even the hem of the garment of anyone of different caste without believing themselves to be defiled. Yet the Mohammedan and the Hindu, the Buddhist and the Parsee, live together in peace, or at least in passive hostility, because they are all subjects of one great Christian king, and bound together in loyalty to him. By some strange force within our breed of men, we English have held India and governed India in spite of all those conflicting elements. Our young men—beardless fellows without long training in the affairs of life—have gone out as magistrates and administered the law—our law—to these millions of people. Quiet gentlemen who, after their term of office, come back to live in retirement at Cheltenham or some old cathedral town, where nobody thinks very much of them, live as Residents at the Courts of the great native princes as representatives of the Emperor whose influence and power must never be challenged or injured. We have not held, nor shall we ever hold, India merely by the power of the sword or by the gun. If three hundred million people revolted against our rule, all our swords and all our guns would be of little use. We have held India by qualities of character and by abstract virtues—by courage, by justice, by something in the grey eyes of an Englishman and in his blunt, truth-telling words which inspired confidence and respect in the Indian mind.

That scene when the King sits upon his throne in

the Durbar will be something more than a magnificent pageant. It will be a great symbolic act, with the Sovereign and representative of a little Western isle, with its busy, bustling little population of unromantic men and women in drab clothes, surrounded by the rulers and soldiers of a world of dark races still in the glow of Eastern romance, still clinging to world-old customs, still clothed in the gorgeous, glittering raiment of Eastern chivalry, still mysterious and rather terrible in their Oriental habits of mind, in their fighting strength, in their picturesque magnificence. There will pass before the King column upon column of turbaned soldiers, marching in long robes of orange, red, and blue from throat to heel, and warriors with black, curling beards. There will be tall spearmen marching as though to battle, and archers with bows and arrows slung across their shoulders, as though the days of guns and gunpowder had not yet come. There will be falconers with hooded hawks chained to their wrists, and—most strange, most picturesque of all—the Rajpoot clans sheathed from head to foot in chain-mail, such as their forefathers wore in the great battles of centuries ago. To the spectators the procession will pass like oncoming waves of brilliant colour, breaking into a foam of gold and silver, and the crest of each wave flashing with rubies, diamonds, and emeralds of jewelled robes, and turbans stiff with pearls and glittering with golden plumes.

Then will come the King-Emperor with the procession of elephants carrying the great princes of India—the rulers of Nepal, of Rajputana, of Kashmir and the Sikh States, of Sikkim, and the great Hindu State of Mysore. Here will come the Nizam of Hyderabad, the premier prince of India, whose ancestors united five Mohammedan kingdoms under the Mogul supremacy. Here also will be the Gaekwar, or "Cowherd," of Baroda, whose wealth includes the finest elephants of India. With heavy tread the great beasts will move on, all clothed in gorgeous hangings, and bearing howdahs emblazoned with the arms of England and the emblems of ancient India, glittering with gold and pearls, and resting upon great cushions covered with gold-embroidered cloths. The King will be escorted by the famous Bodyguard of Princes—the sons and relatives of the royal families of the Indian states, in uniforms of blue, white, and gold.

A mighty shout will roll across the plains of Delhi when the King-Emperor is acclaimed, and this great shout—shrill and wild and barbaric—will echo far across India in the hearts of those three hundred millions, toiling in the rice-fields, or in the bazaars, or in the little weaving-sheds, or hammering figures on bronze pots, or working at any of those arts and

industries which make India one great hive of human activity; that act of homage, rendered with magnificent ceremony at Delhi in the presence of the White King, will be acknowledged by the proud hill-tribes of the far frontiers, will stir the pulse of the humble water carriers of the plains, will have a



H.H. THE MAHARAJAH OF
BENARES
Photo Bourne & Shepherd



H.H. RAJ RANA SINGH OF
JHALAWAR
Photo Langflier

lesson to the world—that in spite of the world's unrest, all those proud and magnificent princes of India, all these brave and warlike races, are loyal under the dominion of the English Crown, and ready to give their service, and their lives if need be, to prove their enthusiastic devotion to the White



H.H. THE RAJAH OF
KAPURTHALA
Photo Bourne & Shepherd



H.H. THE MAHARAJAH OF
GIDHOUR
Photo Bourne & Shepherd



H.H. THE MAHARAJAH OF
CHULEN
Photo Langflier

meaning to every man and woman of the teeming millions along the valley of the Ganges, will stir the very heart of India.

For to all these people, patient in poverty or proud in wealth, heirs to old traditions and old creeds, toiling beneath the sun of India or in the cool, deep depths of its forests, the coming of the White King of the great Lord, who is the chief of a thousand chiefs, is a wonderful event, which will seem full of promise and hope to them. It will at least prove to them that this Emperor of the little island in the West is no mere myth, but a man who comes to them across the sea, to show himself to the people, to pledge himself to them, and to promise them justice.

These Indian peoples have an instinct for loyalty and reverence to their rulers. Even in the bad old days of cruel tyranny and continual bloodshed they were strongly loyal to their chiefs. But they know, with a firm knowledge which sedition cannot prevail against, that now, under English government, their lives and property are safeguarded, and that the appeal to Cæsar is never without avail. They do not despise the blessings of English justice which has given peace to India.

That is the significance of the Durbars—the object-

King. In Delhi, the Durbar will be memorable, not so much for its splendour as for its living proof of the immense source of strength upon which the British Emperor may call in the hour of peril. If any foreign Power threatened our possessions in the East, the Indian princes would unsheath their swords with a passionate devotion to the King, and would call upon the warriors to defend the flag. It should be a source of pride to all of us, that our government in India has not bred hatred and malice, but splendid loyalty. The few sedition-mongers, dangerous as they might be if their activity were unchecked, have but little influence among the mass of the people of India.

They will have less influence after the visit of the King. For His Majesty's courage and sense of duty—this brave idea of his to go in person to his Empire in the East—will assuredly be rewarded by a great outburst of enthusiasm; and the perils that lurk in secret meetings, where fanatics whisper plots of anarchy, will be thwarted by the tokens of trust and honour which will be given by King George to the Indian princes, by the words of love and interest which he will speak, with that gift of eloquence which marks him out among kings, to those millions of people who live under his law.

THE "MEDINA" AND ITS INTERIORS

THE private apartments for the King and Queen on board the "Medina," and the cabins for their suite, are models of what such rooms should be. As the greater part of the outward and homeward voyages will be made in the glare of a blazing sun, the first thing to be studied in the decoration was a cool, refreshing comfort. The repose of the eye has consequently been considered first in the preparation of artistic schemes of decoration that afford the maximum of relief from the garishness of copper skies. White, green and blue are the bases of these schemes, the only notable departure being in the use of Spanish mahogany in one of the King's rooms. Elsewhere, the white-panelled walls have a bright look that does not tire one, a gaiety that does not irritate, a cool, immaculate beauty that will moderate the tropical conditions even of the Red Sea. To be more precise about the schemes, that of the Queen's private suite, which consists of sitting room, bedroom, dressing room and bathroom, is white, relieved with pale green in the upholstery and hangings, and with the glistening glory of rich honey-coloured satinwood furniture. The King's suite, comprising similar rooms, is on the same decorative lines, with the exception that blue is substituted for green as the colour note. In these apartments Their Majesties have a delightful background, suitable to the climate "east of Suez"; and this delightful background, daintily decorative and artistically refined, forms the setting for everything that ingenuity and good taste have been able to contrive in the way of comfort and convenience. There is always the ruling note of simplicity and elegance, but it is associated with practical utility in the form of well-shaped, restful chairs and settees, well-filled bookcases, beautiful cabinets, and all the usual paraphernalia of a refined home.

Two rough-weather cabins have been fitted up amidships for the use of the King and Queen in the event of there being too much motion in the forward

cabins. These are decorated and upholstered in the same way as the other royal apartments.

The State Dining Room is a handsome apartment just aft of the royal suites. It has one long centre table in the middle of the room, which, if necessary, can be divided into small tables. There are also six circular tables placed near the ports, so as to get the benefit of as much air as possible in the hotter parts of the voyage. Satinwood arm-chairs, covered in cream-coloured linen with royal blue trimmings, are fitted to every table. The blue note is continued in the Wilton carpet, and in the braid and fringing of the cream-coloured curtains.

The Music Room and Divan, situated on the hurricane deck, is panelled in light oak, and the floor is laid with a grey pile carpet of trellis design. Pale blue is the colour of the upholstery and curtains, the effect of the whole being light and elegant.

On the promenade deck is the Smoking Room, round the sides of which are fixed angle settees covered in linen piped with royal blue. Here there are plenty of easy chairs and writing tables, but still further accommodation for writing is provided for the Royal Household in six large rooms. Special cabins, about twenty in number, are allotted to the ladies and gentlemen in waiting. Although they are simple in treatment, they have been carefully thought out so as to ensure for the occupants the maximum of convenience and comfort. Electric fans and heaters are placed all over the ship, and it is no exaggeration to say that in every essential particular the amenities of a refined and luxurious home are to be found. What has struck the press and other critics is that the colour schemes throughout the "Medina" are carried out in delicate shades that will be a strong contrast to the royal splendour and magnificence of colour with which Their Majesties will be surrounded during the great functions of which they are to be the central figures.

The "Medina" is one of the latest fine steamships

of the great P. & O. Line. All the permanent decoration for this ship was designed by, and carried out under, Messrs. Calcutt & Hamp, the eminent architects. The special furnishing was done by the famous ship decorators, Waring & Gillow. This well-known firm seems to have enjoyed the confidence of the Royal Family for many years. Queen Victoria honoured this firm with commands for the furnishing both for the Regina Palace Hotel when she stayed at Cimiez, and for the royal yacht, "Victoria and Albert." Her Majesty's lamented death put a stop to the half-finished work on the yacht, and the accession of King Edward VII. necessitated a complete change in the scheme of decoration. Consequently the work was recommenced *de novo* on those principles of refined simplicity that had by this time become a prominent characteristic of Waring's. The "Victoria and Albert," in this second stage, was the first royal residence afloat in which the then unfamiliar idea of combining practical comfort with artistic beauty was carried out. The old style of elaborate and redundant ornament and profuse gilding was replaced by a simple restrained style of severe mouldings and harmonious half-tones, far more suitable for rooms on a ship, and more charming in its tasteful results.

When the present King and his Consort, as Duke and Duchess of York, made, on the "Ophir," their memorable voyage round the world, Waring & Gillow were again chosen for the decoration of Their Royal Highnesses' apartments, and those of the suite. The same note of elegant simplicity governed these new designs. Later on, the firm was employed to carry out the alterations and furnishing of the apartments on the "Renown," assigned to the then Prince and Princess of Wales when they went to India; and the apartments for the Duke of Connaught on the "Balmoral Castle," in which he sailed to open the South African Parliament, were decorated by the same firm, a note of quiet artistic dignity being once more the arresting and captivating feature.

Meanwhile, the distinctive and beautiful qualities of Waring's ship decoration commended themselves to no less an authority than the German Emperor, who paid British decorative art the high compliment of putting the decoration of his racing yacht, "Meteor III.," in their hands. Here another triumph of

decorative simplicity was achieved. Throughout the principal rooms mahogany, enamelled in a fine ivory white, was used for panelling the walls, the white surface being effectively contrasted with pale myrtle green carpets and curtains. The Imperial suite on the Norddeutscher liner, "Kaiser Wilhelm II.," was equally notable for the charm of its quiet and unobtrusive decoration; and proved that Waring's were able to compete successfully in any part of the world. Queen Alexandra's yacht, named after Her Majesty, was recently decorated by the same firm, and among other royal personages for whom it has decorated boats are the ex-Sultan of Turkey, the Khedive of Egypt, the Emperor of Russia, the Prince of Monaco, and the King of Roumania.

And not only have Waring's been favoured with royal patronage in ship work; they furnished the private apartments of the late King and Queen Alexandra at Windsor Castle, and carried out important work at Sandringham and Marlborough House. They have decorated royal residences for the King of Italy, the King of Denmark, the King of Spain, the King of Siam, the Crown Prince of Germany, and many other Continental royalties and Oriental rulers. In fact, Waring's have carried to the Continent and to the Far East our delightful eighteenth-century English styles, adapted to the conditions of to-day, in the fascinating combination of beauty and utility which they have made almost their own exclusive possession.

In India, especially, Waring's have carried out several important contracts for Indian maharajahs and princes, and have introduced into the East, in spite of its traditions of richness of ornament and colour, the severer beauties of European styles. They decorated the palaces of the Maharajah of Alwar, the Gaekwar of Baroda, the Begum of Bhopal, the Maharajah of Bhartpur, the Maharajah Kumar of Burdwan, the Maharawal of Chhota Udaipur, the Maharajah of Datia, the Rajah of Dewas, the Maharajah of Indore, the Maharajah of Jodhpur, the Nawab of Junagarb, the Maharajah of Kishnagar, the Rajah of Kolhapur, the Maharajah of Mysore, the Maharajah Bahadur Narendra Krishna, the Jam Sahib of Nawanagar, the Maharajah of Nepal, the Maharajah of Patiala, the Maharajah of Travancore, and the Maharana of Udaipur. In the case of the palaces of the



THE STATE DINING ROOM

Maharajahs of Kapurthala and Indore, the building, lighting, ventilating, furnishing and decorating were all done by Waring's, and the result is an object-lesson for the whole of India in the possibilities of the eighteenth-century French and English styles.

It is, of course, obvious to the reader that the style of decoration described above is specially suitable for yacht decoration. In the great ocean greyhounds, however, a greater breadth of treatment is desirable. Waring & Gillow, realising this necessity, have been equally successful in their decoration of liners. They aroused widespread interest by the beautiful rooms which they decorated on the "Kaiserin Augusta" and the "Amerika" for the well-known Hamburg-Amerika Line, and they have also been entrusted, to the delight of transatlantic passengers, with the decoration of steamships for the Cunard Company (their exquisite work on the "Lusitania" still remains the high-water mark of ship decoration), the White Star, the Red Star, the Allan, the Lloyd-Brazilero, and many others. They have, in fact, turned the newest and best ocean vessels into floating palatial hotels. The "Lusitania" is a "Ritz" on the water, and the wealthy passenger *de luxe* has on board everything that the latest word in artistic refinement can give him on shore.

The barest catalogue of Waring's recent work in this department of their vast business is a remarkable record of achievement. They furnished H.M.S. "Agamemnon," the "Remuera" for the New Zealand S.S. Co., the "Orama," the "Orvieto," the "Osterley," the "Otranto," and the "Otway" for the Orient S.S. Co., the "Orcoma" for the Pacific S.N. Co., the "Royal George" and the "Royal Edward" for the Canadian Northern S.S. Co., the "Kaiser Franz Josef I." for the Austro-Americano Co., Trieste, the "Jutlandia" for Barclay Curle & Co., the "Afrique" for the Chargeurs Reunis, the "Yolanda" and the "Mafalda" for the Société Bacini, Genoa, H.I.R.M.S. "Rurik" for the Russian Government, and the "Rotterdam" for the Holland-Amerika Line. The following steam yachts have also been decorated or furnished by Waring's:—The exquisitely designed "Doris," for J. B. Joel, Esq., the "Julian," for Sir M. Fitzgerald, Bart., the "Invincible," for the Hon. H. G. Squiers, the "Ul," for H.I.H. the Archduke Carl Stephen of Austria, the "Lysistrata," for J. G.

Bennett, Esq., the "Valiant," for W. K. Vanderbilt, Esq., the "Resolve," for Mons. Lebaudy, the "Zoraide," for Kenneth Clark, Esq., the "Sagitta," for H.H. the Duc de Valençay, the "Jeanette," for W. H. Livesey, Esq., the "Iolanda," for Commodore Plant, the "Rhodora," for Sir R. W. Bulkeley, Bart., the "Sunbeam," for Lord Brassey, the "Cariad," for Lord Dunraven, the "Norseman," for Lord Lonsdale, and the "Cassandra," for R. A. Rainey, Esq. Mr. Vanderbilt's beautiful houseboat on the upper Thames, and the "Sybarite" houseboat belonging to C. Eveleigh, Esq., were also decorated and furnished by Waring & Gillow.

It will be apparent from this list that a demand has been created on sea, as well as on land, for refined and comfortable surroundings, and those commercially interested in passenger ships have perceived that such conditions will be important factors, from a dividend-earning point of view, in the future of trans-oceanic travelling. Decorative work and tasteful furnishing are essentially the business of the specialist, and the most satisfactory results can be obtained only by securing the assistance of a firm which has made of ship decoration a special study, and has likewise had a large experience in fitting up important vessels. Waring & Gillow, it is clear, have this wide experience, and their knowledge of the most novel and useful expedients for contributing to the passengers' comfort and convenience, particularly qualifies them to design schemes and carry out contracts for progressive shipping companies and builders. They give to the palaces of the sea the same *chic* and luxury which their decoration has given to the leading hotels of the world's capitals. No one has recognised so completely, or to a greater degree, the necessity of applying these four basic principles to their work: (1) a careful study of all essential proportions and dimensions; (2) the necessity for extreme refinement in all detail that is close to the eye; (3) artistic purity; and (4) the comfort and "liveability," which creates the "atmosphere" for which they are pre-eminently distinguished. Everyone who has a mansion, a château, or a house to decorate or furnish would do well to consult Waring's, who have proved their capacity time after time by the most delightful decorative public and private schemes.



THE MUSIC SALON, LOOKING AFT



THE VESTIBULE LEADING TO THE ROYAL APARTMENTS



THE QUEEN'S SITTING ROOM

The "Medina" and its Interiors



THE ROYAL SMOKING ROOM



THE QUEEN'S DRESSING ROOM



THE QUEEN'S DRESSING ROOM (ANOTHER VIEW)

The "Medina" and its Interiors



THE KING'S BEDROOM



THE KING'S SUITE, FROM SITTING ROOM



THE KING'S ROUGH-WEATHER CABIN



THE QUEEN'S BEDROOM FOR ROUGH WEATHER

The "Medina" and its Interiors



THE KING'S DRESSING ROOM



THE DIVAN, STARBOARD SIDE



THE DUCHESS OF DEVONSHIRE'S SITTING ROOM

It is interesting to note that not only have Waring's furnished the royal apartments on the "Medina," but they were commissioned to supply the furnishings for the royal train which will convey their Majesties from Calcutta to Delhi, the seat of the

Durbar. The various furnishings were submitted to Her Majesty Queen Mary, whose artistic taste in the selection of suitable designs and colourings has been admired by everyone who has been privileged to inspect them.



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